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graceful ghost

William Bolcom
arr. www.facebook.com/areyoukate

♩ = 60



Recorded by Thomas Scott on Edwards' Gramophone Records (Edwards' Gramophone Records No. 9122)

GRACEFUL GHOST RAG

Moderate Rag ♩ = ca. 120 (Slow 6/8)

Recorded by William Bolcom on Nonesuch Record Album (Nonesuch Record Piano Rags 04 71357)

GRACEFUL GHOST RAG

Moderate Rag ♩ = ca. 120 (Slow 6/8)



A full list of all Registry-named recordings with descriptions noting their aesthetic, historic or cultural significance. For many recordings, nationally-known scholars have kindly contributed short essays describing further the work's importance, and are available as indicated. Note: This is a national list and many of the items listed are housed in collections across the country. The Library of Congress does not currently hold copies of all the recordings listed. Recordings are listed in chronological order: Phonautograms, Edouard-Leon Scott de Martinville. (c. 1853-1861) In late 1853 or early 1854, Edouard-Leon Scott de Martinville captured the first recorded sounds by etching onto blackened glass plates the movements of a boar's-bristle stylus, vibrating in sympathy with a guitar and a human voice. Later, Scott made recordings on paper wrapped around a drum. The resulting "phonautograms" proved crucial to the development of recorded sound. Scott was interested solely in the visible tracings of sound waves in order to study acoustics and did not record with the intention of playing back or listening to his recordings. Nevertheless, in 2008, researchers from the First Sounds group, using contemporary audio technology (developed with the support of several institutions, including the Library of Congress and the National Recording Preservation Board) were able to play back Scott's recordings for the very first time. Selected for the 2010 registry. Learn more (PDF, 92KB) Listen External Radio Feature (MP3) Edison's "St. Louis tinfoil" recording. (1878) It is quite possibly a record of the oldest playable recording of an American voice. It is a survivor—the earliest extant document that captures a musical performance. The recording is on a piece of tinfoil. It lasts 78 seconds and was made on a phonograph in St. Louis, Missouri, on June 22, 1878, just months after Thomas Edison invented his magic recording machine. For years the foil endured and went, not surprisingly, unplayed. Then, in the summer of 2013, the Museum of Science and Innovation (a.k.a. miSci) in Schenectady, New York, announced that physicists at the Lawrence Berkeley National Laboratory had recovered the sound from this slip of shiny silver. The result was a surprisingly listenable musical and vocal interlude. Selected for the 2020 registry. Listen (MP3) Edison Talking doll cylinder. (1888) Few, if any, sound recordings can lay claim to as many "firsts" as the small, mangled artifact of a failed business venture discovered in 1967 in the desk of an assistant to Thomas Edison. This cylinder recording, only 5/8-inches wide, represents the foundjohations of many aspects of recording history. It was created in 1888 by a short-lived Edison company established to make talking dolls for children, and it is the only surviving example from the experimental stage of the Edison dolls production when the cylinders were made of tin. As such, this recording of "Twinkle, Twinkle Little Star," as sung by an anonymous Edison employee, is the earliest known commercial sound recording in existence. It is also the first children's recording and, quite possibly, the first recording to be made by someone who was paid to perform for a sound recording. Due to its poor condition, the recording was considered unplayable until 2011 when its surface was scanned in three dimensions using digital mapping tools created at the Lawrence Berkeley National Laboratory and developed in collaboration with the Library of Congress. Selected for the 2011 registry. Learn more (PDF, 64KB) Listen (MP3) The 1888 London cylinder recordings of Col. George Gouraud. (1888) Thomas Edison debuted his "perfected" wax-cylinder phonograph in the summer of 1888, rendering obsolete his 1877 tinfoil model and preventing a coup against his "favorite invention" by Bell and Tainter's insurgent Graphophone. The first phonograph to leave Edison's factory was sent to his friend and agent, Civil War hero Col. George Gouraud, an American living in London, who had a knack for promoting and marketing new technologies. In the second half of 1888, Gouraud marketed the machine by hosting recording demonstrations with celebrity guests and, perhaps accidentally, preserved for posterity the voices of prominent poets, scientists, musicians and politicians, including future Prime Minister William Ewart Gladstone and Sir Arthur Sullivan of Gilbert & Sullivan. The first of these recordings was the Handel Festival at the Crystal Palace. Hugh DeCoursey Hamilton, who worked for Gouraud and Edison, captured a 4,000-voice chorus performing "Israel in Egypt" from the press balcony 100 yards away. Gouraud also recorded his friends, family and business partners. Selected for the 2016 registry. Learn more (PDF, 64KB) Listen (MP3) Edison exhibition recordings (group of three cylinders): "Around the World on the Phonograph"; "The Pattison Waltz"; and "Fifth Regiment March." (1888-1889) A trio of cylinders selected by Edison contemporaries to represent the birth of commercial sound recording—as an industry, as a practical technology, and as a means to preserve music and spoken word. Selected for the 2002 registry. Learn more (PDF, 185KB) Listen—"Pattison Waltz" (MP3) Jesse Walter Fewkes field recordings of the Passamaquoddy Indians. (1890) Fewkes' cylinder recordings, 30 in total and made in Calais, Maine, are considered to be the first ethnographic recordings made produced "in the field," as well as the first recordings of Native American music. The cylinders are held by the American Folklife Center at the Library of Congress. Selected for the 2002 registry. Learn more Listen—"Snake Dance Song" (MP3) The Lord's Prayer" and "Twinkle Twinkle Little Star." Emile Berliner recordings. (c. 1890) Emile Berliner, the inventor of the microphone and founder of the first disc record company, lived and worked in Washington, D.C. A contemporary of Thomas Edison, Berliner believed that the wax cylinder developed by Edison and his partners was too soft and fragile for making a permanent recording. Hence, he developed the first process for mass-production of disc recordings. These are two of his early recordings. Selected for the 2003 registry. Learn more (PDF, 77KB) Listen—"Twinkle Twinkle Little Star" Vernacular Wax Cylinder Recordings at UC Santa Barbara Library (c. 1890-1920) Offering a rare and revealing glimpse into the lives of regular people, the Vernacular Wax Cylinder Recordings consists of 600 homemade cylinder recordings made primarily during the 1890s, 1900s, and 1910s. The core of the collection is based on several decades of purposeful acquisition by anthropologist Donald R. Hill and sound historian David Giovannoni. From its commercial introduction in the 1890s through its demise in the 1920s, the cylinder phonograph allowed its owners to make sound recordings at home. These UCSB audio "snapshots" of everyday life are perhaps the most authentic audio documents of the period: songs sung by children, instrumentals, jokes, and ad-libbed narratives. The vast majority of vernacular wax recordings remain in private hands or uncatalogued in institutions. UCSB's extensive collection serves as a beacon for the recognition and assertive preservation of these highly endangered audio treasures. Selected for the 2014 registry. Learn more (PDF, 804KB) Listen (MP3) The Benjamin Ives Gilman Collection Recorded at the 1893 World's Columbian Exposition at Chicago (1893) Benjamin Ives Gilman, Harvard psychologist, and, later, curator for the Boston Museum of Fine Arts, made 101 wax cylinder recordings at the 1893 Chicago World's Fair. These recordings contain Fijian, Samoan, Uvean, Javanese, Turkish, Kwakiutl or Vancouver Island Indian songs and ceremonies along with recordings of other Middle Eastern, South Seas and Native American musicians and singers who performed in specially constructed "villages" along the midway. In addition to being the first recordings ever made at any World's Fair, these are also the earliest known recordings of many non-western musical styles, such as the Javanese Gamelan. Selected for the 2014 registry. Listen (MP3) "The Laughing Song." George Washington Johnson. (c. 1896) George W. Johnson was the first African American to make commercial records; he began in 1890. Born near Wheatland, Virginia, Johnson made his living as a street singer during the 1870s, busking in New York City. "The Laughing Song" was Johnson's most famous and long-lived number. This familiar sounding and uncomplicated tune was sung by Johnson in a down-home, gruff baritone and completed with his infectious laughter,

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