

DAN FOGELBERG'S *THE INNOCENT AGE*: POETICS,  
ANALYSIS, AND RECEPTION HISTORY

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ANALYSIS, AND RECEPTION HISTORY

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## ABSTRACT

### DAN FOGELBERG'S *THE INNOCENT AGE*: POETICS, ANALYSIS, AND RECEPTION HISTORY

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In a 1981 *New York Times* review of Dan Fogelberg's *The Innocent Age*, Stephen Holden claimed that the album's lyrics were, "perhaps the most spectacular example of artistic overreaching that the singer/songwriter genre has produced." Other critics at the time also disdained the album as too serious or ambitious (Pond; Browning). Holden and his contemporaries clearly did not foresee the album's subsequent commercial and financial success nor its value as musical art. Through music-text analysis and considerations of historical context, I argue that *The Innocent Age* was not only a commercial success but also worthy of recognition as an artistic achievement, and that it is indeed a song cycle. This thesis will inform issues related to music-text analysis and analytical methods drawn from those of concept albums and song cycles. Sources for

this thesis include album reviews, *Of Time and the River* by Thomas Wolfe, the score, recordings, published interviews, survey data, and other secondary sources.

## CHAPTER I

### INTRODUCTION

The song cycle can be defined as a collection of interrelated songs connected thematically and musically. The *Oxford Dictionary of Music* defines “song-cycle” as a “Set of songs grouped into an artistic unity by the composer in a particular order and referring to a particular theme—love, death, jealousy, nature, etc.—or telling a story, or both.”<sup>1</sup> Peter Kaminsky states that “certain works generally considered to be cycles – eg., the song cycles of Schubert, Schumann and Mahler – show some sort of coherent compositional plan and correlation between narrative and music.”<sup>2</sup> Beginning in the late 1940s, the introduction of the long playing record (LP) enabled the rise of more artistically and thematically presented popular music albums that would earn the title “concept” albums.<sup>3</sup> Among these, *Sergeant Pepper’s Lonely Hearts Club Band* (1967) is credited as being the first rock concept album.<sup>4</sup> The concept album is defined

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<sup>1</sup> *Oxford Dictionary of Music Online*, s.v. “Song-cycle,” <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e9603>.

<sup>2</sup> Kaminsky, Peter, “The Popular Album as Song Cycle: Paul Simon’s ‘Still Crazy after All These Years’,” *College Music Symposium*, 32 (1992): 39.

<sup>3</sup> In *Popular Music: The Key Concepts*, Shuker asserts that *Tommy*, written by Pete Townshend and performed by The Who (1969), was the first album conceived as a concept album, implying that earlier albums were so named retroactively. Roy Shuker, *Popular Music: The Key Concepts*, (London: Routledge, 2005).

<sup>4</sup> David Owen Montgomery, “The Rock Concept Album: Context and Analysis,” PhD thesis, The University of Toronto, 2002. Marianne Tatom Letts, “‘How to Disappear Completely’: Radiohead and the Resistant Concept Album,” PhD diss., The University of Texas at Austin, 2005. Laura Tunbridge, *The Song Cycle*, (Cambridge: Cambridge University Press, 2010).

by David Buckley in *Grove Music Online* as “a selection of songs either unified by one pivotal idea... or built around a narrative sequence.”<sup>5</sup> In his dissertation on the Rock Concept Album, David Montgomery posits that “the term *concept album* describes a style of presentation, or format, applied in the creation, marketing and distribution of vinyl long-playing records.”<sup>6</sup> Laura Tunbridge, in *The Song Cycle*, states that “the emphasis placed by musicians and listeners on the compositional integrity of concept albums reveals a similar set of values to those that frame the composition and interpretation of song cycles.”<sup>7</sup> Tunbridge also calls attention to the first entrance of the term “song cycle” into music lexicography: “*Liederkreis, Liedercyclus*. A coherent complex of various lyric poems. Each is closed in itself, and can be outwardly distinguished from the others in terms of prosody, but all have an inner relationship to one another, because one and the same basic idea runs through all of them. The individual poems present different expressions of this idea, depicting it in manifold and often contrasting images and from various perspectives, so that the basic feeling is presented comprehensively.”<sup>8</sup> Susan Youens, in the *Grove Music Online* “Song Cycle” subject entry writes that “The ‘concept’ album in rock music may also be considered a type of song cycle.”<sup>9</sup> Indeed, these collective statements suggest the idea that a concept

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<sup>5</sup> *Grove Music Online*, s.v. “Album,” by David Buckley.

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/47210>.

<sup>6</sup> Montgomery, “Rock Concept Album,” 2002, 33.

<sup>7</sup> Tunbridge, *Song Cycle*, 170.

<sup>8</sup> *Grove Music Online*, s.v. “Song cycle,”

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/26208>. This entry lists the term’s entrance into lexicography as being from “Arrey von Dommer’s edition of Koch’s *Musikalisches Lexikon*.” (1865) Tunbridge’s citation reads: “*Musikalisches Lexicon auf Grundlage des Lexicons’ von H.Ch. Koch*, ed. Arrey von Dommer, 2<sup>nd</sup> edition of *H.Ch. Koch’s Musikalisches Lexikon* (Heidelberg: J.C.B Mohr, 1964), 513-14. Tunbridge, *Song Cycle*, 187.

<sup>9</sup> *Grove Music Online*, s.v. “Song Cycle,” by Susan Youens,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/26208>. Youens also references the “Album” subject entry.

album is essentially the same thing as a song cycle. The only notable difference is the medium – “A concept album... was designed for the recording medium, and need only exist in that form”<sup>10</sup> – and even that becomes a flawed distinction when the subsequent presentation of concept albums in concert settings is taken into consideration.<sup>11</sup> Working from these definitions, for my purposes here, the terms “song cycle” and “concept album” are essentially interchangeable – a concept album *is* a popular song cycle.

Laura Tunbridge’s *The Song Cycle* is a ground-breaking work.<sup>12</sup> Published in a single volume as part of the Cambridge Introductions to Music series, it covers the genre from the early nineteenth-century Romantic song cycles to recent popular song cycles. Susan Youens praises the first chapter as, “the clearest approach (and the most thought-provoking) to vexed issues of definition I have ever encountered.”<sup>13</sup> In this chapter, after disclosing the first known use of the term “song cycle,” Tunbridge defines two of the important elements of the genre: coherence and comprehensiveness, and diversity within the unity. More specifically, she discusses establishing musical coherence – thematically and harmonically – which eventually included arrangement of keys and the accompanying instruments as “not mere accompaniment,”<sup>14</sup> emphasizing the elevation of instrumental accompaniment as an inclusive part of the narration. Tunbridge devotes the final chapter of the book to a discussion of popular song cycles, including works from the

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<sup>10</sup> Tunbridge, *Song Cycle*, 178.

<sup>11</sup> For a great example, consider Pink Floyd’s *The Wall*, which toured as an elaborate stage show.

<sup>12</sup> Reviewer Jennifer Ronyak, in *Notes* remarks that “Pedagogical guides to art song have traditionally granted the song cycle cursory space, leaving those curious to know more to sort through narrowly focused studies of individual cycles. Laura Tunbridge’s *The Song Cycle* (in the Cambridge Introductions to Music series) turns this disciplinary model on its head by focusing exclusively on the song cycle in a dazzlingly wide variety of nineteenth- and twentieth-century contexts.” Jennifer Ronyak, “Review: The Song Cycle,” *Notes* 69, no. 2 (December 2012): 303-306.

<sup>13</sup> In the Amazon.com listing for Tunbridge’s *The Song Cycle*, the Editorial Reviews section contains a review from Youens which is not cited as coming from an external source, though the context of the review suggests that it does. I have not been able to locate this review in its entirety.

<sup>14</sup> Tunbridge, *Song Cycle*, 5-6.

Beach Boys, The Beatles, Joni Mitchell, Marvin Gaye, and Radiohead, among many others.

Dan Fogelberg described his 1981 double album, *The Innocent Age*, as a song cycle,<sup>15</sup> and according to the collective definitions presented above, it is indeed a song cycle. Kaminsky raises a legitimate question as to the status of popular albums as song cycles in his article, “The Popular Album as Song Cycle: Paul Simon’s *Still Crazy After All These Years*.” He posits that “the issue of intention comes into play. How much control does the artist actually have over his work? What is the role of the producer regarding song order, instrumentation, and so forth?”<sup>16</sup> Fogelberg does state that he’s “totally in control of every facet” of his projects, which is corroborated by Paul Zollo in his biography of Fogelberg for the 1997 album *Portraits*, indicating that this demarcation as “song cycle” is his own.<sup>17</sup> Moreover, Fogelberg describes his intention behind *The Innocent Age*: “...the whole first side says “let's look back.” And then the whole second and third sides do look back. And they go back to my dad and “Old Lang Syne” and to “Only The Heart” and all that stuff. And then the fourth side says “enough, let's come back to the present” with “Empty Cages” and “Ghosts” and “Times Like These.” So it's actually a whole, it's meant to flow that way. It's hard for me to think of somebody listening to one side of this by itself. I think all the sides stand up by themselves musically, but in order to get the whole picture of this thing you have to listen to side one

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<sup>15</sup> “A Song Cycle by Dan Fogelberg” is printed on the back cover of the LP, the back cover of the lyric booklet accompanying the LP, and on the published sheet music for the album (Cherry Lane Music Co, 1981). In his 1981 Interchords Interview, he said he is “totally in control of every facet” of his projects. Dan Fogelberg, “Interchords Interview with Dan Fogelberg,” by Peter Rodman. <http://www.thelivinglegacy.net/Media/InterchordsInterview1981.html>.

<sup>16</sup> Kaminsky, “Popular Album as Song Cycle,” 38.

<sup>17</sup> Zollo, Paul, “Biography,” *Portrait*, 1997. As found at <http://www.danfogelberg.com/fullbiography.html>.

to side four.”<sup>18</sup> While the words “song cycle” do not escape Fogelberg’s lips in interviews, this declaration indicates that his intention was to create a song cycle if by no other definition than the intentional connectedness he describes here. It can be depicted as such by other means, as well, which I will explore in greater detail within this thesis.

Stephen Holden, writing for the *New York Times*, compared Fogelberg to artists like Joni Mitchell and James Taylor, “who tried to make serious popular art out of post-folk pop styles.”<sup>19</sup> Holden nods to Fogelberg’s musical merit, and even refers to him as a “gifted multi-instrumentalist... and studio artisan, at the peak of his craft,” but follows this compliment by calling him a “literary naïf,” adding that the lyrics were, “perhaps the most spectacular example of artistic overreaching that the singer/songwriter genre has produced.”<sup>20</sup>

Critic Steve Pond in the *Los Angeles Times* wrote that: “[Fogelberg] piles on the metaphors and quotes classical themes to let us know he’s *serious*, when he’d be better off cracking an occasional joke,”<sup>21</sup> demonstrating either an unwillingness to believe that Fogelberg could actually be making serious music or a lack of understanding the scope of Fogelberg’s work. Critic Boo Browning in *The Washington Post* stated that *The Innocent Age* “represents this seriousness at its self-indulgent acme.”<sup>22</sup> She continued, “this is no mere double album, Fogelberg has us know, it’s a ‘song cycle,’” and “it becomes pretty clear that this cycle mainly consists of Fogelberg’s bleating for his lost youth, lost love, lost innocence, etc.”<sup>23</sup> Her review is rather sardonic and has nothing positive to say about

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<sup>18</sup> Fogelberg, “Interchords Interview.”

<sup>19</sup> Stephen Holden, “Dan Fogelberg’s Time has Arrived,” *New York Times*, Dec 6, 1981: D28.

<sup>20</sup> Ibid.

<sup>21</sup> Steve Pond, “Album Review: Fogelberg Asks the Big Questions,” *Los Angeles Times*, Oct 4, 1981: M77.

<sup>22</sup> Boo Browning, “Fogelberg: the Serious One,” *Washington Post*, October 16, 1981: 47.

<sup>23</sup> Ibid.

Fogelberg or the album from the start. Despite such criticisms, the album was certified gold only a few weeks later and platinum just a week after that.

The root of at least some of this animosity may be found in the form of older, similar attempts at legitimizing rock music. For instance, consider Van Dyke Parks, who, best known for his collaborations with the Beach Boys and Brian Wilson, completed a project entitled *Song Cycle* (1968), described by Tunbridge as having “an artistic ambition betrayed by adopting the ... aesthetically loaded title.”<sup>24</sup> In the *Rolling Stone* review of this work, critic Jim Miller acclaimed that “Rock music is finally becoming composed music.”<sup>25</sup> Tunbridge writes of the album that, “[it] has the reputation of being one of the most expensive albums ever made, and... it was not a commercial success.” She continues, “Many musicians – and critics, such as those who wrote for *Rolling Stone* – were keen to view rock as a ‘legitimate art form’ rather than mere entertainment.”<sup>26</sup> It is this legitimation of his craft to which Fogelberg aspired.<sup>27</sup> At this point in Fogelberg’s career, he had already developed a large and rather loyal following, and expressed no desire to create music for the sake of popularity. Indeed, as Fogelberg recounted, “I’ve succeeded beyond what I ever thought I could ... the people who come to me are the people who are meant to come to me. And, ah, people have different tastes. This isn’t supposed to be the most commercially accessible product in the world. None of my projects have ever been. I think I do what I believe in, I think I do good work, and the people who appreciate it, fine, and those who don’t, fine.”<sup>28</sup>

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<sup>24</sup> Tunbridge, *Song Cycle*, 179.

<sup>25</sup> Miller, “Records: *Song Cycle*, Van Dyke Parks.” *Rolling Stone*, Feb. 24, 1968, 21.

<sup>26</sup> Tunbridge, *Song Cycle*, 178-179.

<sup>27</sup> Zollo, “Biography,” discusses Fogelberg’s 1979 performance at Carnegie Hall as a landmark for the artist, “allowing him to finally prove to his father, as if there were still any questions about it, that he, too, was a ‘legitimate musician.’”

<sup>28</sup> Fogelberg, “Interchords Interview.”



Over-philosophizing is another often criticized aspect of singer-songwriters' music. Holden remarks that, "The impulse to make philosophical generalizations in songs was the one technical hurdle that most of the 70's singer / songwriters couldn't overcome."<sup>29</sup> The criticism of being overly philosophical, however, is largely a matter of perspective. For example, in the 1981 Interchords interview with Fogelberg, interviewer Peter Rodman of KBCO, Colorado, showed support for Fogelberg's philosophical explorations, saying, "It's obvious that you don't take what you say lightly. And there have been a lot lesser lyric philosophers in the pop world, in fact, an annoying amount. There's a lot of dime store philosophy coming out, so it strikes me as particularly risky to try to really say something large. But when you're coming up with stuff like 'The future's never coming and the past has never been'... where does that come from? Come on, people want to know!"<sup>30</sup> It is clear from the popular opinion and commercial success of Fogelberg's work that his philosophical thoughts speak directly to his fans and may indeed inform reasons behind his loyal following.

By 1981, Dan Fogelberg was well-known in the pop music industry, having already released six albums (one a collaborative album with flutist Tim Weisberg), all six of which had already achieved Gold status with the Recording Industry Association of America (RIAA),<sup>31</sup> and five of which would later achieve Platinum status. His release of *The Innocent Age* was highly anticipated, as one of the songs had already been released

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<sup>29</sup> Holden, "Time has Arrived."

<sup>30</sup> Fogelberg, "Interchords Interview."

<sup>31</sup> Recording Industry Association of America, "Gold and Platinum Searchable Database," RIAA, [http://www.riaa.com/goldandplatinumdata.php?content\\_selector=gold-platinum-searchable-database](http://www.riaa.com/goldandplatinumdata.php?content_selector=gold-platinum-searchable-database). Solo albums *Home Free*, *Souvenirs*, *Captured Angel*, *Netherlands*, and *Phoenix* had all already gone gold, and collaboration *Twin Sons of Different Mothers* with Weisberg (1978) went platinum in '78. The remaining albums went platinum in subsequent decades. It should be noted that the RIAA searchable database lists the release date for *The Innocent Age* incorrectly as January 30, 1975, which was in fact the release date for *Captured Angel*.

as a single (“Same Old Lang Syne,” December 1980),<sup>32</sup> and another had been included on the 1980 movie soundtrack for *Urban Cowboy* (“Times Like These,” June 1980).<sup>33</sup>

Fogelberg, however, did not mark his own success in terms of the number of copies sold or the money made from his endeavors. Rather, he strove for “the best response from people, which is again how I base my success.”<sup>34</sup> This raises the question of how value is (or should be) attributed to any given work. I will not engage a full debate on this topic here. I will instead suggest a few ways in which worth can be assigned and work toward a conclusion using Fogelberg’s own definition of success. His most important indicator of success was the public reaction to his music: “you’re successful if you can get one person to pick it up and put it on the turntable and go ‘Wow, thanks for writing that’ or really feel it the way I intended it.”<sup>35</sup> I will also look briefly at his inclusion in the popular music canon (or lack thereof).

Utilizing the framework laid out by Kaminsky, supported by the conceptual definitions of Tunbridge, in this thesis I seek to further the exploration into the canon of the popular song cycle by way of poetic analysis, musical analysis, and reception history of Fogelberg’s album, *The Innocent Age*. In Chapter Two, I will discuss Fogelberg’s source material, the album’s overarching story line, and the poetry. The third chapter includes a music-text and harmonic analysis. Finally, in Chapter Four, I will discuss the reception of Fogelberg and *The Innocent Age*, their inclusion in current secondary literature, and popular opinion regarding both the artist and the work. It is my ultimate

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<sup>32</sup> Zollo, “Biography.”

<sup>33</sup> James Bridges, *Urban Cowboy*, United States: Paramount Pictures, 1980.

<sup>34</sup> Fogelberg, “Interchords Interview.”

<sup>35</sup> Ibid.

goal in his thesis to argue for the artistic merit of *The Innocent Age* and its place among the popular song cycle canon.

## CHAPTER II

### SOURCES AND POETRY

#### 2.1 Sources

*The Innocent Age* is a man's retrospective on life in the moments just before his death with particular attention to his feeling of innocence lost. The album came to life on New Year's Eve in 1980 when, as he was attempting to sequence his newest album, Fogelberg realized that something was missing. He told his manager, Irving Azoff, that he would need more time and that the new album would be a double album. Epic Records was unhappy about this, as double albums had traditionally been commercially unsuccessful, but Azoff supported Fogelberg's decision to wait.<sup>36</sup>

Of the seventeen pieces on the album, four had origins previous to the conception of the new album. "Same Old Lang Syne" (1979) began as a long-term exercise in composition and a tribute to Tchaikovsky (whom Fogelberg thanked in his liner notes).<sup>37</sup> The melody to "Same Old Lang Syne" uses themes from Tchaikovsky's *1812 Overture*. "Run for the Roses" (1980) was written for and performed live at the Kentucky Derby. "Leader of the Band," while published for the first time in 1981 with the album, was

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<sup>36</sup> Zollo, "Biography."

<sup>37</sup> The liner notes are unsigned, but the text is written in the first person and directly thanks Fogelberg's father and mother. Also, the artistic control Fogelberg maintained over his projects strongly suggests that these were his words.

written for his father, Lawrence Fogelberg, who was a bandleader, musician, and educator, and included an excerpt of his father's arrangement of the "The Washington Post."<sup>38</sup> Finally, "Times Like These" (1980) was also written prior to the album's completion and was used on the soundtrack to the John Travolta movie, *Urban Cowboy*.<sup>39</sup> Of these four, "Same Old Lang Syne" was the only track released as a single, debuting in December 1980, before the album's concept was fully realized.

Many popular media sources<sup>40</sup> suggest that *The Innocent Age* was inspired by Thomas Wolfe's *Of Time and the River*,<sup>41</sup> which is substantiated only by the brief quote from the novel printed on the back of the final page of the sheet music and in the lyric book included with the original LP: "Man's youth is a wonderful thing. It is so full of anguish and of magic, and he never comes to know it as it is, until it is gone from him forever."<sup>42</sup> In the liner notes of the LP Fogelberg also thanked Wolfe "for the inspiration."

*Of Time and the River* is a fictionalized autobiography written in 1935 and reprinted several times since – 1944, 1945, 1963, 1965 (in part), 1971, 1980, and in 1976 was released by Scribner (later Scribner and Sons) as an audio book on cassette. This tome has been studied widely across the United States and in Europe, having been the

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<sup>38</sup> Fogelberg said, "that song was so timely because he only lasted about another year after that. That'll always be a real special song to me." Lydia Hutchison, "Dan Fogelberg: Following His Creative Vision," *The Performing Songwriter* (January/February 1995): 44.

<sup>39</sup> [http://www.imdb.com/title/tt0081696/soundtrack?ref=tt\\_trv\\_snd](http://www.imdb.com/title/tt0081696/soundtrack?ref=tt_trv_snd).

<sup>40</sup> [http://en.wikipedia.org/wiki/The\\_Innocent\\_Age](http://en.wikipedia.org/wiki/The_Innocent_Age), <http://www.answers.com/topic/dan-fogelberg>, [http://www.rocktopia.co.uk/index.php?option=com\\_content&view=article&id=3212:dan-fogelberg-the-innocent-age&catid=910:cd-reviews&Itemid=485](http://www.rocktopia.co.uk/index.php?option=com_content&view=article&id=3212:dan-fogelberg-the-innocent-age&catid=910:cd-reviews&Itemid=485) – to list a few. Almost every popular media website that includes any information about *The Innocent Age* includes the almost verbatim text: "He drew inspiration for *The Innocent Age* from Thomas Wolfe's novel *Of Time and the River*," though other than stating that Fogelberg "captured Wolfe's protagonist's search for meaning, for self, and the inexorable passage of time," which is quoted often and also verbatim, there is little other substantiation to this claim.

<sup>41</sup> Thomas Wolfe, *Of Time and the River*, (New York: Charles Scribner's Sons, 1935).

<sup>42</sup> Daniel Grayling Fogelberg, *The Innocent Age*, Full Moon/Epic Ke 237393, 1981. Quoted in both the lyric booklet and the sheet music book. The context of this quote in *Of Time and the River* will be discussed below.

subject of a number of theses and dissertations as early as 1944 and as recently as 2007.<sup>43</sup> There is evidence to suggest that Fogelberg was certainly inspired by Wolfe's novel, but there is little substantial evidence to suggest that *The Innocent Age* was exclusively based upon *Of Time and the River*, particularly considering that the source material for a number of the songs came from Fogelberg's own life and considering the vast array of people Fogelberg thanks in his liner notes.<sup>44</sup>

There are indeed some passages in Fogelberg's poetry that are reminiscent of Wolfe's sentiments in *Of Time and the River*, such as the recurring personification of Fury<sup>45</sup> which is echoed in the chorus to Fogelberg's "Empty Cages": "Fury rages through your restless days." Consider also this passage from Wolfe: "What is this dream of time, this strange and bitter miracle of living? ... Is it... the storm-swift passing of the million faces, all lost, forgotten, vanished as a dream?"<sup>46</sup> This passage informs Fogelberg's "In the Passage": "The places dash and the faces dart like fishes in a dream / hiding 'neath the murky banks of long forgotten streams."

The entirety of the quote from Wolfe's novel printed in the album's liner notes gives a clearer picture of the overarching storyline to *The Innocent Age*. Fogelberg used only the beginning of the passage, taken from a point in the story surrounding a moment of crisis and death in the protagonist's life. "Man's youth is a wonderful thing: It is so full of anguish and of magic and he never comes to know it as it is, until it has gone from him forever. It is the thing he cannot bear to lose, it is the thing whose passing he

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<sup>43</sup> See Rogers, Ohio State University, 1944; Ungar, Universität Wien, 1952; Vickers, University of North Carolina at Chapel Hill 1967; Sheffield, Texas A&M University, 1968; and Miller, University of North Texas, 2007, for a few examples.

<sup>44</sup> This list includes Kahlil Gibran, Edvard Grieg, Joe Walsh, Eric Clapton, and many, many others.

<sup>45</sup> Wolfe, 27-28. Note: the page numbering in the Wolfe novel varies widely by edition. I will be using the 1935 edition published by Charles Scribner's Sons.

<sup>46</sup> *Ibid.*, 52.

watches with infinite sorrow and regret, it is the thing whose loss he must lament forever, and it is the thing whose loss he really welcomes with a sad and secret joy, the thing he would never willingly re-live again, could it be restored to him by any magic.”<sup>47</sup> This passage from Wolfe, by itself, informs the concept behind the album’s story, which starts at birth, works its way through youth and adolescence, through the obligatory questioning phase, mid-life crisis, and on to death’s door.

Despite the various sources for the songs on the album, and the possible links to still other inspirations,<sup>48</sup> there is a natural and intentional coherence present. In a 1981 interview, Fogelberg said that “if you listen to it from start to finish it has a natural story line.” While he intended it to be listened to from start to finish, he also acknowledged that the pieces stand up on their own, as do individual album sides.<sup>49</sup>

## 2.2 Diversity within the Unity

One of Tunbridge’s conclusions about the first definition of the song cycle was that it contains “diversity within the unity.”<sup>50</sup> Working from these definitions, I suggest that not only must a song cycle contain a unifying thread, but also incorporate differing approaches to the thread such that each song stands on its own as a unique piece of poetry and music. In the case of *The Innocent Age*, this concept is reflected in the unifying thread of the basic narrative, the various points of view used throughout the story arc,

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<sup>47</sup> Ibid., 454. This is about 2/3 of the way through the book.

<sup>48</sup> As suggested above in footnote 43, Fogelberg thanks many people “for the inspiration” and in the Fogelberg, “Interchords Interview,” he mentions “The Innocent Age” as being dedicated to Buffalo Springfield and “The Sand and the Foam” as being “directly for” Gordon Lightfoot.

<sup>49</sup> Fogelberg, “Interchords Interview.”

<sup>50</sup> Tunbridge, *Song Cycle*, 6.

perhaps a secondary unifying thread of a spiritual journey as part of the life cycle, and a musical coherence that will be addressed through music-text analysis in Chapter Three. The remainder of this chapter will focus on poetic analysis.

*The Innocent Age* consists of seventeen pieces, sixteen of which contain original poetry written by Fogelberg, and one instrumental, “Aireshire Lament.” The lyrics express an adult’s recollection of childhood through growing up, existential questioning, and conclude with the final stages of life. Structurally, the LP’s arrangement of songs follows the course of a person’s life where Side One represents innocence, Side Two then represents growing up. Side Three recalls experience, and Side Four moves into the years just before death. Before I came upon the 1981 Interchords interview with Fogelberg, I delineated these categories based on the poetry within the album. Fogelberg suggests a slightly different pattern, as quoted in the introduction to this paper, but the two delineations are similar. I have given “Nexus” the same consideration as he intended the song – the moment of existence or birth – and my structure moved forward through life from there. His structure differed only in that he believed the rest of Side One said, “let’s look back,”<sup>51</sup> where I suggest and will show that he is already doing so. His return to the present is still an indication of moving on through life, which my delineation reflects. I will continue this discussion using my categorization as listed in Table 1.1 below.

Through the greater part of this cycle, Fogelberg evokes an image of an older man, in the role of a narrator, imparting his wisdom. The narrator sometimes addresses a general “you” (“The Innocent Age” and “Times Like These”), sometimes addresses a more specific “you” that may be representative of a child or mentee to whom he is passing on his wisdom (“The Lion’s Share” and “Hard to Say”), and sometimes simply

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<sup>51</sup> Fogelberg, “Interchords Interview.”



reflects upon his own past (“The Reach” and “In the Passage”). Other personas present in the cycle include the Silent Sea, Starry Skies, and Falling Tears (“Only the Heart May Know”), all demonstrating various perspectives.

Table 2.1

<b>Side One</b>	<b>Innocence</b>
Nexus	birth
The Innocent Age	early childhood
Sand and the Foam	childhood
In the Passage	progression of life
<b>Side Two</b>	<b>Growing Up</b>
Lost in the Sun	accepting growing up
Run for the Roses	process of growing up
Leader of the Band	acknowledging importance of family, in adulthood
Same Old Lang Syne	reminiscent of the past
<b>Side Three</b>	<b>Experience</b>
Stolen Moments	acknowledging the simplicity and complexity of love/emotion, feeling of “if only...”
The Lion's Share	mid-life and search for youth
Only the Heart May Know	questioning where his youth went
The Reach	movement into late years, acknowledgement of traditions
<b>Side Four</b>	<b>Dying</b>
Airesshire Lament	instrumental
Times Like These	angry recollection
Hard to Say	wisdom imparted from life trials
Empty Cages	acceptance of fate, especially as self-fulfilling
Ghosts	haunted by his choices, feeling as if on death's door.

Side One begins with “Nexus,” an introduction to the album that addresses birth, the hand of fate, the strife of life itself, and suggests a position on the question of whether or not man is born innocent: “At the point of total darkness / And the lights divine divide / The soul can let its shadow stretch / And land on either side.” Fogelberg says that

“Nexus” is “as close as you can come with words, trying to define the actual moment of existence.”<sup>52</sup> The narrator then imparts his wisdom for the first time in “The Innocent Age.” The poetry begins with a reminiscent tone and grows perhaps bitter about the narrator’s inability to recapture the innocence he once knew: “Follow the dreamer, the fool, and the sage / Back to the days of the innocent age.”<sup>53</sup>

Next, “The Sand and the Foam” continues the recollection of innocence lost, this time with more religious overtones, including reference to a lily: “pressed in the pages of some aging text / lies an old lily a-crumbling,” which may be symbolic of the Virgin Mary. Fogelberg seldom discusses his religious beliefs in explicit terms, but rather he uses his songs to hint at them. As children, we are taught a basic concept of rhyme through songs and simple verse, and that is that the second and fourth lines should rhyme, as in the English nursery rhyme, “Roses are red / Violets are blue / Sugar is sweet / And so are you.” Also common was the third and fourth lines rhyming, as in the American folk song, “The itsy bitsy spider when up the water spout. / Down came the rain, and washed the spider out. / Out came the sun and dried up all the rain / And the itsy bitsy spider went up the spout again.” These patterns and similar variations are present in many other English-language nursery rhymes, games, and songs. The somewhat irregular rhyme pattern of each verse in “The Sand and the Foam” suggests a departure from the innocence of childhood: abac, ddee, fgfh, ddee, and then repetition of the first two stanzas (abac, ddee).<sup>54</sup> For instance, the second verse in its complete form reads: “Pressed in the

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<sup>52</sup> Ibid.

<sup>53</sup> This may be an allusion to Jungian archetypes or another philosophical archetype referencing the “fool, philosopher, sage,” or in this case, “fool, dreamer, sage,” as the three stages of psychological growth. In this case, Fogelberg would be saying that all three levels of existence engage in looking back to their days of innocence.

<sup>54</sup> Due to questions of copyright, the complete texts will not be included here, but are available at <http://www.danfogelberg.com/lyricsinnocent.html>.

pages of some aging text / Lies an old lily a-crumbling / Marking the moment of childish respect / Long since betrayed and forgotten.” In the childish notion of rhyme, this pattern does not follow – “crumbling” and “forgotten” do not rhyme. In the first verse, “heralds” and “old” do not rhyme. This departure from standard rhyme supports the idea of a departure from the norms of childhood.

The imagery in the opening lines to “In the Passage” suggests a vivid sensory experience:

There’s a ring around the moon tonight  
And a chill in the air  
And a fire in the stars that hang – so near.  
There’s a sound in the wind that blows  
Through the wild mountain holds  
Like the sighs of a thousand crying souls.

A halo, or ring, around the moon is a natural phenomenon that causes a ring to appear in the sky around the moon. This is caused by reflection and refraction off of tiny ice crystals in the atmosphere. Earthsky.org writes that they frequently receive questions regarding halos because “they’re so mysterious-looking that people often express amazement upon seeing them.”<sup>55</sup> Thus, the opening line of the song references a phenomenon that people generally view as being “mysterious.” The next line indicates the feeling of cold in the air. The following line about the fire in the stars is followed by a poetic afterthought – “so near.” The narrator is showing awe of the visual landscape and the feeling of the stars, or the heavens, being physically close. He then addresses the sound in the wind – an auditory marker – then references “wild mountain holds” as perhaps indicating a primal force, and closes with another important aural and spiritual address to the sounds of “a thousand crying souls.” The intended total effect of this

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<sup>55</sup> “What Makes a Halo around the Sun or Moon?” EarthSky, January 19, 2013. <http://earthsky.org/space/what-makes-a-halo-around-the-moon>.

imagery is to give a clear picture of the moment in time which the narrator describes, using as many senses as possible that still contribute to the overall idea he relates. (For instance, it is likely that referencing the sense of smell would not enhance this experience.)

“In the Passage” also contains another religious reference, this time to the story of Lot and Sodom and Gomorrah:<sup>56</sup> “I cast my fate with the wife of Lot / I turned my gaze around.” To cast one’s fate with the wife of Lot is to question the words of the divine, and would also mean certain death, perhaps here representing a spiritual or psychological death. The poetry to this song is perhaps the most complex throughout the entire album. All parts of it suggest a person’s first experience with fate, mortality, and questions surrounding this inevitable part of life. It demonstrates a sense of awe in the passage from innocence into knowledge through the understanding of mortality and lends a sense of partial closure to the first side of the album, yet sets the stage for the next portion of the journey.

Side Two of the LP continues the saga with “Lost in the Sun,” which displays the narrator’s recollection of accepting that he must grow up. It begins, “Every night I have<sup>57</sup> myself that same old question ‘Why?’ / And every day the answer seems more distant.” The narrator is recalling time spent questioning his life and finding each answer different than the last. This illustrates the beginning of the struggle of growing up. “Run for the Roses” is literally about horses running in the Kentucky Derby, but metaphorically speaking, it’s about growing up, being raised, and learning to be ready to take chances when they appear: “Your fate is delivered, your moment’s at hand.” Aside from

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<sup>56</sup> Genesis 19:26.

<sup>57</sup> The lyric book and published lyrics on the website suggest that the lyric here is “Every night I ask myself...” but as recorded, the first line says “Every night I have myself...”

becoming one of the more famous horse songs of all time, it lends another varied perspective to this cycle, and continues the spiritual discourse present through much of the poetry, with references to “something unknown.”<sup>58</sup>

The final two tracks of Side Two, “Leader of the Band” and “Same Old Lang Syne,” were both written before the album was conceived but nonetheless fit into the grand design. In fact, Fogelberg had doubts about whether these two songs would fit on this album.<sup>59</sup> In the story arc of the cycle, “Leader of the Band” represents a young man’s growing appreciation for his aging father: “and Papa, I don’t think I’ve said / ‘I love you’ near enough,” a direct parallel to Fogelberg’s own life.<sup>60</sup> “Same Old Lang Syne” is also derived from an event in Fogelberg’s life.<sup>61</sup> It falls into the cycle as a reminiscence of times gone by: “Just for a moment I was back at school,” and paying homage to innocence, ironically through drinking: “We drank a toast to innocence / we drank a toast to time.”

Side Three begins with “Stolen Moments,” suggesting the stark realization that life and love could be so much simpler than we make it. The narrator states that we lie to each other and keep our true feelings to ourselves: “Our words betray intentions / insincere inventions that never quite reach the heart,” when if we would only share what we feel, we might instead be “sailing through each other’s eyes.” Mid-life and the search for youthful reclamation are recounted in “The Lion’s Share.” It covers ground from the

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<sup>58</sup> Evans Price writes that “Dan Fogelberg’s ‘Run For The Roses’ is undoubtedly one of the best-known horse songs of all time.” In the same article, she quotes Michael Martin Murphy: “‘Run For The Roses’ is probably the most inspiring song about horses ever written, . . . about racehorses striving, but I love what it says – it’s breeding and it’s training and it’s something unknown that drives you and carries you home. . . . There’s a mystical element there, too. . . . to me the spirit of God within us all is that other element.” Deborah Evans Price, “‘They’re Playing My Song,’” *Billboard*, July 26, 1997: 39.

<sup>59</sup> Fogelberg, “Interchords Interview.”

<sup>60</sup> Hutchinson, “Creative Vision,” 44.

<sup>61</sup> *Ibid.* Also mentioned in Fogelberg, “Interchords Interview.”

challenges of attempting to elevate oneself from a status-quo position, seeking greater heights, and the disappointments that come from reaching and missing, particularly after greater heights had previously been achieved.<sup>62</sup> It also speaks to the continuing theme of spiritual disappointment with the line, “A prodigal son / Comes begging a humble pardon / But no one / Rises to hear his prayer.”<sup>63</sup> Further, the rhyme scheme of this song is particularly notable due to its irregularity. The first verse contains the rhyme pattern: a, a, b, a, c, d, d, b, d, c, and each subsequent verse follows a similar pattern. The chorus’ pattern is also different: i, j, k, l, k, m, j, and the song ends with an incomplete rhyme, repeating only the first stanza of the first verse: a, a, b, a, c. The significance of this change of rhyme supports Wolfe’s idea of “the thing whose passing he watches with infinite sorrow and regret,”<sup>64</sup> looking back on the things he’d done, or moreover, the things he’d missed doing. The significant changes in rhyme scheme also represent significant changes in the narrator’s journey both here, where he is transitioning into mid-life and reflecting on experiences, and in “The Sand and the Foam,” where he first begins to realize his innocence is lost. The song also addresses the narrator’s feelings of unworthiness in reference to the allusions both to the prodigal son and the “Lost lamb / Asking the lion’s share.” The expression “the lion’s share” references Aesop’s Fables, per the *Dictionary of Phrase and Fable*, 1898.<sup>65</sup> The Lost Lamb asking for the lion’s share indicates feelings of unworthiness in that the lost lamb is now asking for “all or

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<sup>62</sup> This is ironic in that this album represents one of Fogelberg’s greatest achievements, and although he produced ten more original albums (and a few greatest hits compilations), this album is considered historically to be his greatest artistic achievement.

<sup>63</sup> Luke 15:11-32 discusses the story of the Prodigal Son who squanders his portion of the family wealth and upon penitently returning to his father after a time, the father celebrates his return by throwing a feast in his honor, to the chagrin of the older son who had been a faithful servant in his father’s house all the while.

<sup>64</sup> Wolfe, *Time and the River*, 454.

<sup>65</sup> *The Dictionary of Phrase and Fable*, s.v. “Lion’s Share,” 1898. <http://www.bartleby.com/81/10352.html>.

nearly all”<sup>66</sup> of the spoils, in this case the spoils of life. The chorus of the song says, “You may stop the hunger / But you’ll never slake the thirst / For the nectar you remember / But you’ll never taste again.”

“Only the Heart May Know” is another work in which the narrator asks more existential questions. In this song, reminiscent of Romantic-era poetry, the characters of the Silent Sea, Starry Skies, and Falling Tears answer his burning inquiries about death, growing up and the loss of the innocence persona: “Where are the children that we used to be?” The final track on Side Three is “The Reach.” The poetry discusses Maine in autumn, but on a deeper level is talking about the Autumn of Life when one has finally learned to accept lessons from the world around him: “I will take from the Reach / all that she has to teach / to the depths of my soul.” It recognizes the importance of family and tradition, and it goes through three cycles within the song: setting the stage for the Autumn of Life; family, tradition and finding welcome at home; and the impending winter and the death that comes with it.<sup>67</sup>

The fourth and final side begins with the only track without words, “Aireshire Lament,” then segues to “Times Like These,” which is a short and pointed work that shows an anger toward the world or toward past relationships that seems directed at a particular person, or perhaps the existential questioning self. It begins with the strong words, “Tell me a secret. Tell me a lie. Tell me the truth if you have to.” The poetry of “Hard to Say” covers a modicum of wisdom imparted to a younger generation in a manner that says to the listener, “I’ve been there”: “You’re faithful to her in your careless

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<sup>66</sup> Ibid.

<sup>67</sup> This is also clearly a personal song, as Fogelberg and his first wife, Maggie, bought a home in Deer Isle, Maine, which was on Deer Island, overlooking Eggemoggin Reach. This was a closely guarded secret until after Fogelberg’s death in 2007. See Robert Witowski, “Interview with Jean Fogelberg.” 2010.

way / And so you miss her when she's far away / But every time you think you've got it straight / You fall." It is peculiar in its three-line rhyme scheme. Each verse has three lines and the first two lines end with a particular vowel sound, which is then used in the third to last syllable of the last line, which is followed by one or two words that hang over the end. This rhyme scheme lends a feeling of unpredictability. The words "you cry... you fall... you fear... the rocks... sometimes," are the dangling ends of each verse, which tell a story in their own right, as well.

"Empty Cages" holds the penultimate spot in the cycle. The poetry follows a very standard rhyme pattern and discusses the prison man builds throughout his life with his anger and regret: "Empty cages where the prisoner plays / 'Til the door swings closed behind for evermore." There is also another biblical reference here to "the garden" as narrator shows his feeling of impending doom – the knowledge that life is coming to a close – and mentions "a myth the hand of fate has faintly drawn." The final words of the cycle in "Ghosts" reflect upon the narrator's feelings when death finally comes knocking. He is not yet dead, but the ghosts are gathering "just outside the door." The poetry references things ancient, perhaps indicating a realization that death is part of life, and to remind the listener that death is inevitable. The moral of the story presented here is to live life as if each day were your last. Otherwise, "the ghosts of dreams that we left behind" will follow you to your grave.

In his criticism of *The Innocent Age*, Stephen Holden compares Fogelberg to Romantic-era artists: "Fogelberg eagerly embraces all the worst excesses of 19<sup>th</sup>-century Romanticism, from the antiquated murmuring of 'Evermore' at the end of 'Empty Cages,' to the pathetic fallacy of 'Fretful Horizons, Worrisome Skies,' in 'The Innocent



Age.’ And the numerous syntactical inversions that introduce impenetrable aphorisms (“wealthy the spirit that knows its own flight / Stealthy the hunter who slays his own fright”) are the stuff of pure greeting card kitsch.”<sup>68</sup> How can anyone decide that another’s experience is false, particularly when the words are not a reflection of the artist’s experience, but the (mostly fictitious) narrator’s? Referring to a single line in one song as a “pathetic fallacy” indicates that Holden does not see this as the story of another person, but perhaps that Fogelberg was trying to speak in universal imperatives, which was not the intention of the album. While Fogelberg’s lyrics may reflect universal concepts, he was not attempting to imply that his lyrics apply to every person at every time. Holden’s reference to the “antiquated murmuring of “Evermore” is likely an attempt at an allusion to the nineteenth-century American Romantic poet Edgar Allan Poe’s “The Raven,” where the word “nevermore” is repeated at the end of the last eleven stanzas of verse, and where “evermore” is the final word of the second stanza.<sup>69</sup>

Consider also that the lyrics Holden quotes from “Nexus” – “Wealthy the spirit that knows its own flight / Stealthy the hunter who slays his own fright” – are not even Fogelberg’s original ideas. For instance, H.P. Lovecraft says, “the oldest and strongest emotion of mankind is fear,”<sup>70</sup> and Rabindranath Tagore said, “Let me not pray to be sheltered from dangers, but to be fearless in facing them. Let me not beg for the stilling of my pain, but for the heart to conquer it.”<sup>71</sup> These and many other quotes about fear, and knowing one’s spiritual path pervade literary history. These are topics that have been

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<sup>68</sup> Holden, “Time Has Arrived.”

<sup>69</sup> E. A. Poe, *Complete Tales and Poems* (New York: Vintage Books 1975): 943-946.

<sup>70</sup> Howard Philips Lovecraft, *Supernatural Horror in Literature* (New York: Dover, 1978). H.P. Lovecraft is an American author of the early 20<sup>th</sup> century.

<sup>71</sup> Rabindranath Tagore, *Fruit Gathering* (New York: The Macmillan Company, 1916). Tagore is a Bengali Nobel Peace Prize winning writer. Excerpts from *Fruit Gathering* can be found here: <http://books.google.com/books?id=MsUki2EQEqQC&pg=PT278&dq#v=onepage&q&f=false>.

pondered for centuries in many cultures. To insinuate that it is Fogelberg who introduces these “impenetrable aphorisms” simply cannot go unanswered. I believe that the “excesses” and “kitsch” to which Holden refers actually reflect Fogelberg’s artistry and lyricism. This artistry is clearly demonstrated through the diversity of the poetry existing within the greater overarching storyline, especially as seen in the varying characters, points of view, and implied audiences. The unifying threads discernible throughout the poetry of *The Innocent Age* along with the manifold points of view support its embodiment of the song cycle as defined by “diversity within the unity.”

## CHAPTER III

### MUSICAL COHERENCE

#### 3.1 Harmonic Structure

The overall harmonic structure of *The Innocent Age* suggests that it was conceived as a whole artistic unit, even though some of the pieces were written before the album took shape. This is evident in a number of features of the album, including the arrangement of keys. According to Tunbridge, the arrangement of keys became connected with song cycle structure most consistently in the late 1830s.<sup>72</sup> As I show below, in *The Innocent Age*, the arrangement of keys supports the cyclical nature of the narration. (See Table 2.1) In addition, the increasing importance of instrumental accompaniment that plays a more significant role in the context of the narrations according to Tunbridge's definition of a song cycle is evident in *The Innocent Age*.

With the exception of the introductory piece "Nexus," the songs are all in standard major or minor keys. "Nexus" is, however, written in D Mixolydian, which being built around the dominant seventh idea, indicates a focused excited tension – the moment of birth, introducing the album's story arc. While the song does contain A major chords which contain the note C#, it is the C natural that causes this particular scale to be Mixolydian, and it is only fitting that the piece representing birth in this story

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<sup>72</sup> Tunbridge, *Song Cycle*, 4.

**Table 3.1**

	Title	Key	Modulations	Time Signature	Ends On:
	<b>LP Side One</b>				
Innocence	Nexus	D Mixolydian/D		4/4, syncopated	D
	The Innocent Age	C		4/4	Fmaj7
	The Sand and the Foam	C		4/4	C
	In the Passage	C/Am		4/4, brief 2/4s	Am
	<b>LP Side Two</b>				
Growing Up	Lost in the Sun	A/D		4/4, Steady	G/A
	Run for the Roses	F		3/4, moderate swing	F
	Leader of the Band	Ab		4/4	Ab
	Same Old Lang Syne	C		4/4	Cmaj7 (C/E/B $\sharp$ )
	<b>LP Side Three</b>				
Experience	Stolen Moments	G		4/4 Boogie Rock	G
	The Lion's Share	C	Am	4/4	D/Em (repeat and fade)
	Only the Heart May Know	D		3/4	D (add9 implied by steel guitar)
	The Reach	Gb	Ebm	3/4	Cb/Gb (repeat and fade)
	<b>LP Side Four</b>				
Dying	Aireshire Lament	Am		6/8	Am
	Times Like These	Am		4/4	A (N.C.) (sustained 5th audible in electric guitar)
	Hard to Say	D		4/4	D
	Empty Cages	Am		4/4, syncopated	Am (repeat and fade)
	Ghosts	Cm	Eb	4/4	Cm9#7 (C/Eb/G/B $\sharp$ /D)

surrounding the cycle of life be predicated upon a C natural, arguably the most innocent note and key, and around which the cycle is centered.

The remaining songs on Side One are in the key of C, and are still concerned with the realm of innocence. The final chord of the final song on Side One is A minor. This is a foreshadowing of Side Two and the progression from innocence to growing up. Side Two begins with “Lost in the Sun” in A major which at times sounds in D major, suggesting the confusion of adolescence and teen years. “Run for the Roses” is written in the key of F major, returning to the use of C natural in the key signature with C as the first note, a regression from the previous A major. This is a comforting piece about growing up, feeling parental love and lineage, and the moments in life where one proves oneself and “join[s] in the dance.” Up a minor third to Ab major, “Leader of the Band” moves us along our path to “Same Old Lang Syne,” which returns to the key of C, but this time with modulations to A minor in the chorus. Side Two ends on a sorrowful Cmaj7 chord with the saxophone quietly playing a decoration ending on the seventh of the chord.

Side Three, concerning experience, begins with “Stolen Moments” in the key of G major, with frequent excursions to the subdominant, C major. “The Lions Share” is back in C major with a modulation to A minor in the chorus, and including a final oscillation between Em and D to end the piece. “Only the Heart May Know” is written in D, and ends on a D.<sup>73</sup> The final piece on Side Three is “The Reach,” which is written in Gb major, and with brief nods to Eb minor.<sup>74</sup>

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<sup>73</sup> This is notated as Dadd9 in the sheet music likely because in the recorded song, there is an embellishment from the steel guitar beginning on A, sliding down to E, and then resolving to F#. The final chord audible is a D major, as the steel guitar’s note has resolved.

<sup>74</sup> The song was recorded in Gb major, but is notated in G major in the songbook.

The final side of the album, concerning dying, begins with the one instrumental piece on the album, “Aireshire Lament,” written in A minor, which is fitting for a lament. This track transitions seamlessly into “Times Like These,” also written in A minor, but ending on an octave A with an audible open fifth sustained by the electric guitar,<sup>75</sup> perhaps signifying the emptiness the narrator feels after realizing he has run the course of his life so blindly. The reflective song “Hard to Say” is written in D major with brief excursions to G major in the chorus. The penultimate piece, “Empty Cages,” is written in A minor, again flirting with the story’s predication on C. The final piece, “Ghosts,” is written in C minor with modulations to Eb major. This C minor tonality implies the narrator’s final moments in the cycle of life, supporting Wolfe’s idea that in this moment, our narrator finds “the thing whose loss he must lament forever, and . . . the thing whose loss he really welcomes with a sad and secret joy.”<sup>76</sup> The Eb major modulation in the chorus suggests a courageous moment in the narrator’s walk toward death. The album ends on a C minor 9#7 chord – essentially a C minor chord topped by a G major chord. We are still in the realm of the original C natural with a return of the focused tension in which the narration began in “Nexus,” but with an element of fear, rather than excitement in the final moments, realized harmonically by the clashing of the C minor and G major chords, and helped along by the cymbal crash and the eerie chorus of voices singing the chord along with the orchestra.

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<sup>75</sup> There is no chord struck at the end of “Times Like These,” only an A (played in octaves in the lower register).

<sup>76</sup> Wolfe, *Time and the River*, 454.

### 3.2 “Not Mere Accompaniment”

In the early 19<sup>th</sup> century, one of the major elements of the emerging song cycle genre, and indeed the art song in general, was the elevated role of the piano. The relationship of the piano to the voice steadily became more important and more involved – not mere accompaniment. The elements of each individual song on *The Innocent Age* also suggest deep significance and careful composition. For instance, there is a raw element in “Nexus” presented with the acoustic guitar playing the opening chords to the song<sup>77</sup> and with the inclusion of an eight-measure drum break and an “African” chanting section<sup>78</sup> that I would describe as primal and spiritual. The continuation of the “ey-oh” chanting section through the rest of the guitar solo and through the final chorus, along with the countermelody sung by Joni Mitchell, supports this primal feeling. There is also an ostinato-like bass line that contributes a hypnotic feel to the song. The guitar solo makes a lengthy descent to the end of the piece, perhaps suggesting the descent of the soul into human form.

This descending pattern, ending on D, allows for a smooth transition into the title track in the neighboring key of C. The “la la” chorus also adds to the song’s innocent concept. This song, too, begins with acoustic guitar, which is accented by light chords strummed on an electric guitar. The song, however, ends on an Fmaj7, foreshadowing the nature of the subsequent piece – the loss of innocence.

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<sup>77</sup> There is a video available on YouTube of Fogelberg performing this piece live with only an acoustic guitar that is worth a listen, if only to hear the difference between the studio and live versions of the song and to witness his technical skills on the guitar. <http://www.youtube.com/watch?v=-JgkFA6WFnY>.

<sup>78</sup> Fogelberg, “Interchords Interview.” - Fogelberg makes reference to the “African parts.”

“The Sand and the Foam” discusses the passing of childhood, perhaps too soon. The second verse is the only part of the song that is not repeated, and is the section of the song discussing the biblical reference to a lily crumbling in the pages of an aging text. The omission of the second verse in repetition both causes that stanza to stand out and at the same time allows it to be deemphasized, or forgotten like the lily. The repetition of the opening verse is sung with more conviction and is vocally harmonized, which is not simply a musical device. The vocal harmonization gives the repeated verse more weight, calling attention to the words both through repetition and musical elaboration. The added vocal harmony on the repetition of the line, “muting the morning she heralds” is somewhat ironic in that it is far from muted. These elements support the idea that this song represents the moment in life when a child first loses his or her innocence: that first moment of questioning, that first step away from child-like idealism. These elements also support the concept of the narrator looking back on life from the aspect of one who is older, wiser, and feeling the pangs of innocence lost. The instrumentation suggests the innocence implied in the song through the sole use of acoustic instruments: acoustic guitar, harp, and cello.

The piano introduction to “In the Passage” employs the use of silences and infrequent plunges into the bass register to reinforce the imagery in the poetry, which is quite vivid, supporting the sensory experience discussed in the previous chapter. This introduction provides an auditory statement contributing to the total sensory experience that the narrator encourages with the opening words to the song describing visual, kinesthetic, and aural characteristics of this moment in time when a child first comes to understand death. The piano and synthesizer are the only instruments accompanying the



song through the first stanza, and, combined with the faint wind-like synthesized sound effects, reflect the cold atmosphere set by the text. There are two vocal echoes on “wind that blow” and “thousand crying souls,” also contributing to this lonely atmosphere.<sup>79</sup> The change in rhythm behind the words “We run on and on,” for instance, support the idea of running through the acceleration of the bass guitar motif and percussion parts. Perhaps this sensory memory compelled Fogelberg to repeat the first two lines of the stanza once more at the end before the instrumental descent to the A minor chord with the high-pitched, minor tonality piano ornamentation on the end.

“Lost in the Sun” begins with an edgier electric guitar introduction and is, poetically, the first of the songs to sit firmly in the realm of questioning life. The first line, “Every night I have myself that same old question why” is answered by the electric guitar, suggesting a conversation or argument with the questioner, using countermelody-like figures. The realization that “the faster we run / the further away the dreams / that we chase become,” is the first time that the guitar does not respond to the narrator’s words, as if in total agreement. The texture of the instrumentation changes dramatically here, emphasizing the first chord in each measure, accentuating the moment of realization. The bass and lead guitars play through this section quietly between the highlighted chords, the bass offering leading motifs into each new emphasized chord alongside brushed cymbal accents. The vocal harmony here is also somewhat unusual, as the melody is sung higher than the harmony of which Fogelberg generally does the opposite.

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<sup>79</sup> When my grandfather passed in 2001, I had a stark moment, upon returning to the family farm after his viewing, of realizing that he was gone, and there in the sky was a giant halo around the moon. It was a chilly January evening in Laneville, Texas, and there was a bright star in that halo. I had never seen one before that night, and only a few since (one, ironically, while contemplating this paper). The setting was almost exactly as described in the opening to “In the Passage.” Something about that moment enabled me to make some peace with the loss of my grandfather, the first close relative I’d ever lost, and I read the words to this song at his funeral the next day.

The harmony through this section begins in unison and in a motion reminiscent of counterpoint, the harmony vocals descend into third relationships, reaching a perfect fourth on “light of day,” and concluding with a major third predicated on the fifth of the chord on “turn away” – ending the melodic line on the seventh – with a typical pop descending figure at the end of “away” the first time through. The second time through the chorus, however, the same harmonic structure is applied but this time concluding with an ascension to the tonic and expanding the vocal harmony both above and below the tonic to a full tonic chord in the first inversion. The song concludes with the same edgy electric guitar theme from the introduction.

The opening to “Run for the Roses” sets the mood for this gentler song with instrumentation including only piano and steel guitar. This delicate introduction is a stark contrast to the previously driving electric guitar. The instrumentation for “Run for the Roses” also includes strings<sup>80</sup> and bass, with a harmonica solo in the bridge and the postlude. This combination of instrumentation – pedal steel guitar, piano, drums and harmonica – is typical within country music, which is appropriate since the song was first written for use at the Kentucky Derby. In the context of *The Innocent Age*, it marks a coming of age wherein the narrator joins society as an adult while still acknowledging his forebears.<sup>81</sup> The gentle musical motion of the song belies the active nature of a horse race, and the use of the harmonica suggests a certain loneliness that comes with success,

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<sup>80</sup> Strings are not credited in the liner notes from the album but are audibly present, perhaps from an Arp String Ensemble.

<sup>81</sup> A number of years ago, I was singing “Run for the Roses” at a jam session with my father when Jim Stricklan, performing songwriter and founder of Front Room Music, made a comment about this being one of the great horse songs. It was one of the songs from this album I had known since childhood, and one that I had always understood the “growing up” metaphor behind, but never really connected that the song was *actually* about horses until Mr. Stricklan was talking about it that night.

as the harmonica calls to mind images of the lonely traveler on the railroad or the cowboy passing the time at night during a cattle drive.

The descending final notes of “Run for the Roses” transition smoothly into the beginning of “Leader of the Band,” a song discussing family ties and appreciation for our narrator’s father. We know this song is specifically about Fogelberg’s father, and it is noteworthy that the only people specifically mentioned in this song are male – his father and his brothers. Even so, it fits quite well within the story arc. He has just found success in “Run for the Roses” and then gives credit where credit is due, also deferring a kind of self-deprecating respect to his father with the line, “My life has been a poor attempt / To imitate the man.” By this point in his career, Fogelberg had already established himself as performing artist and musician, yet he still feels this unwavering respect for his father, which shows in the music. The song is played entirely on acoustic guitar except for the brass quintet interludes that appear after the second verse and after the final verse, and the Link included at the end.<sup>82</sup> The brass quintet also contains the same motifs as the guitar introduction, which is a technique Fogelberg uses often to tie pieces together, though it may seem more significant here because of the instrumentation used in the second and third iterations. The chorus is also sung in full triadic harmony in both occurrences. These elements demonstrate the deep, heart-felt nature of the song, and also speak to the metaphor behind the concept of the Leader of the Band. Some popular internet references to this song begin by pondering what the hidden meaning behind

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<sup>82</sup> According to the album’s liner notes, the Link included just after the final brass quintet statement is the UCLA band playing Lawrence Fogelberg’s arrangement of John Philip Sousa’s *The Washington Post*. I do not believe that this Link has any correlation to the story of our narrator, but that it is exclusively meant as an homage to Dan’s father. Lynn Matre in the *Chicago Tribune* quotes Fogelberg regarding this, as well. “One of my favorite memories was when I was about 3 years old and [my dad] put me up in front of the band at the high school where he was teaching at the time and let me conduct some Sousa marches.” Lynn Matre, “Unmellow Fellow: Dan Fogelberg: From Gentle Ballads to Hard Rock,” *Chicago Tribune*, July 12, 1987: K8.

“Leader of the Band” might be, and when they find that Dan’s father was literally a band leader, they assume the meaning stops there,<sup>83</sup> but I believe there is a metaphor here, relevant to the *Innocent Age* story, and that is of the role of a parent as educator and “director” in their children’s lives.

“[‘Same Old Lang Syne’] was really a joke,” recalls Fogelberg about the writing process behind the hit song.<sup>84</sup> He spent more than a year writing the song which is predicated upon themes from Tchaikovsky’s *1812 Overture*, and never intended it to be released to audiences, nor did he ever think it would be as popular or as “poignant” as it managed to become. It begins with a piano playing Fogelberg’s new rendition of the Tchaikovsky theme in a higher register, violins sustaining pianissimo chords above the piano line, and a soprano saxophone playing a short countermelody. This instrumentation suggests that this is another heart-felt song, this time about longing for innocence and days gone by. He repeats the opening theme in the vocal lines throughout the song. The introduction of the bass guitar after the opening stanza adds a sonorous depth missing from the previous song (as “Leader of the Band” does not include a bass instrument). To conclude the song, a soprano saxophone plays a stylized rendition of the familiar “Auld Lang Syne” after the final words are sung. The saxophone’s final note, the major seventh in the Cmaj7 chord, suggests instability at the end of the first LP, reflecting the story’s transition into Experience.

The second disc begins with a full rock ensemble including acoustic, electric, and bass guitars, and percussion on “Stolen Moments.” The harmony presented in the chorus, which modulates to C major, is both structurally and vocally reminiscent of text painting.

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<sup>83</sup> For instance, <http://www.positive-feedback.com/Issue37/fogelberg.htm>.

<sup>84</sup> Hutchinson, “Creative Vision,” 44.

On the word “sailing,” for example, the melody is sustained on the new tonic with triadic vocal harmony both above and below the melody. The vocal harmony parts move in parallel motion to and from their upper neighbors on beat three, reinforcing the imagery of wind in sails. Fogelberg uses this same structure to emphasize the word “never” in the next line, “We see it never had to be this hard.” The very short postlude to this song punctuates the song with a brief finality, almost giving closure to the instability with which the previous song concluded.

“The Lion’s Share” begins with a melodic bass guitar part playing counterpoint to the piano introduction. The simple thematic material played in the piano introduction is repeated by the vocal line in the verses. The bass guitar is mostly *tacet* through the first stanza, playing only two notes between textual sentences. It is not until the second stanza that vocal harmony begins,<sup>85</sup> generally a third above the melody, and other instruments join, beginning with the return of the bass guitar on “prayer,” and followed by subtle cymbal brushes, arriving at a fuller percussion part including snare, toms, and bass drum by the end of the second stanza. The entrance of the electric guitar marks the chorus, along with backing vocals singing synchronous harmony. Immediately following the first statement of the chorus, there is an interlude containing a contrapuntal exchange between the lead guitar and the tenor saxophone. Following the final repetition of the first four lines from the first verse, there is an extended postlude featuring the tenor sax, this time with the electric guitar playing an ostinato-like pattern while the tenor saxophone plays a likely improvised<sup>86</sup> riff to conclude the song. Incidentally, this is the first of the songs in

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<sup>85</sup> Don Henley sang backing vocals on “The Lion’s Share”.

<sup>86</sup> The saxophonist on the album was Michael Brecker, who by 1981 was quite well known, and *The Encyclopedia of Popular Music* hails him as “one of the busiest session musicians around” throughout the 70s. Though Fogelberg maintained artistic control over his projects, given Brecker’s reputation and skill as

the entire cycle that uses a fade-out rather than a finishing chord. This suggests a lack of finality to the concepts presented in “The Lion’s Share,” perhaps most significantly the feelings of loss, unworthiness, and the lack of reconciliation with the past.

“Only the Heart May Know” represents those quiet moments of reflection that a middle-aged man might have after something unexplainable happens. Appropriately, the acoustic guitar accompanies this reflective moment. The pedal steel guitar takes on a brief counter-melodic role present in the introduction and after each statement from the questioner. Emmylou Harris plays the roles of the Silent Sea, Falling Tears, and Starry Skies in this duet, and Fogelberg begins and ends her parts with a tack piano as she provides answers to the questioner. The instrumentation very specifically reflects either the questioner’s questions or nature’s answers, and thus a conclusion can be drawn that the choruses, though sung together in harmony, reflect the questioner’s sentiments since they are accompanied by the pedal steel guitar and not the tack piano. The delineation of characters predicated by the instrumentation also suggests that the final lines sung by both characters are in fact the final answer from nature, as the tack piano is again used to begin and end the stanza. This song also provides a modicum of closure to the feelings of loss and betrayal mentioned previously, beginning with the betrayal of “childish respect” first mentioned in “The Sand and the Foam.” He is now giving that respect to the silent sea, falling tears, and starry skies – to nature – perhaps suggesting that we all come to terms with “God” in our own way at some point in our lives.

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well as the improvised style of the passage, it is very likely that Brecker improvised much this section, possibly with only general direction given by Fogelberg.

“The Reach” is in 3/4 time and begins with an acoustic guitar rhythm reminiscent of the swaying of a boat in the water (See Figure 3.1). There is also a string part<sup>87</sup> that accompanies the introduction and appears throughout the song.



Figure 3. 1

The melodic motivic material (See Figure 3.2) played by the acoustic guitar in the introduction is repeated intermittently throughout the song.



Figure 3. 2

This accompaniment in “The Reach” represents the ocean. When Fogelberg sings, for the second time, “blow away,” the cymbals, along with a glissando in the strings, create a crashing effect,<sup>88</sup> which is prolonged by the sustaining strings. Combined with the trumpet and French horn interlude, which again serves as a postlude, much like the brass quintet on “Leader of the Band,” the accompaniment of “The Reach” elevates its listening experience to an almost visceral one, much like the opening strains of “In the Passage.” This is the second of the songs on the album to employ a fade-out at the end,

<sup>87</sup> Likely created using the ARP string ensemble.

<sup>88</sup> A similar effect is used by Fleetwood Mac in “Dreams” from their 1977 album *Rumors*, during the chorus on the word “thunder.”

containing simple repetition of the opening motivic material, suggesting again a lack of closure on this portion of the narrator's life, though this time in a more contemplative fashion.

“Aireshire Lament” is a curious work within the story arc. It has no lyrics, is only sixteen measures long (a daunting forty-three seconds), in 6/8 meter, and is written in A minor. The instrumentation is comprised of the bowed psaltery, Prophet V synthesizer, Arp string ensemble, Celtic harp, concert harp and violin. The violin plays a somber melody that reflects the title “Lament,” with a more dance-like “b” section (measures 9-12) increasing in rhythmic complexity and ascending melodic patterns. It is particularly curious that when I looked up the song in the LP's lyric book, there is only a very short description. It has the title, and lists the players on the track, as every other song has done, and just below the title, it says, “(A wee doch n' dorris),” which is a traditional Scottish song. The Gaelic phrase literally translates to “a drink at the door,”<sup>89</sup> and is generally used as a farewell song. His mother was born in Scotland, and it is likely that Fogelberg's family was from the County of Ayr (Ayrshire region) in the south of Scotland.<sup>90</sup> This seems an appropriate track to begin the “home stretch” of the cycle dealing with the descent toward death. This is his indication that the final four songs on the album are about saying goodbye.

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<sup>89</sup> This is an alternate spelling of the Gaelic “deoch an doris.”  
<http://oxforddictionaries.com/definition/english/deoch%2Ban%2Bdoris>.

<sup>90</sup> Fogelberg was very proud of his heritage, having even composed a song, “Forefathers,” which was released on his 1990 album, *The Wild Places*, in which he discusses his mother having been born in Scotland. This is also mentioned nearly every time his parents are mentioned in interviews, articles, and on danfogelberg.com. Very little that Fogelberg does is unintentional, which leads me to believe that the title of this song is significant to his heritage.



The opening of “Times Like These” plays directly off of the ending of “Aireshire Lament,” which was a technique for which Fogelberg showed a preference.<sup>91</sup> The introduction begins at a quicker tempo (around mm 120) with an electric guitar theme contrasting the lamentation invoked by the previous track, along with a full rock ensemble – acoustic, lead, rhythm electric and bass guitars, drum set, congas, timbales, electric piano and a tenor saxophone for good measure. The harsh nature of this musical departure from the lament supports the anger expressed in the poetry. The song ends abruptly with only a measure or two of instrumental punctuation.

The opening notes of “Hard to Say,” while still employing a full ensemble of instruments – acoustic, lead, and bass guitars, and drums – speak to the more contemplative tone of the song, as the moderate tempo and Fogelberg’s standard triadic harmony suggests. The major tonality belies the pain of the loss of love suggested by the lyrics, which the vocal echo and “ooh” parts in the chorus reveal.<sup>92</sup> The echo consists of the phrase, “It’s so hard to say,” both preceded and followed by triadic chords on “ooh,” which harmonically culminate with an “ahh,” emphasizing the Emin7 at the end of the chorus behind the words, “It may never come again!”

“Empty Cages,” the only song on the album not conceived solely by Fogelberg,<sup>93</sup> begins again with a full rock ensemble: lead and rhythm electric guitars, acoustic guitars, electric piano, bass guitar, drum set, percussion, congas, and timbales. The lead guitar converses with the narrator in this song about life’s last chances and realizing that

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<sup>91</sup> Two of his three previous solo albums, *Captured Angel* (1975), and *Phoenix* (1979) contained instrumental tracks that lead seamlessly into the next track: “Aspen” into “These Days” and “Tullamore Dew” into “Phoenix,” respectively.

<sup>92</sup> Harmony here is sung by the Eagles’ Glen Frey.

<sup>93</sup> Fogelberg wrote the lyrics, but the music is credited to Fogelberg, Norbert Putnam, Michael Utley and Russ Kunkel in both the liner notes and lyric book.

innocence is forever lost. The changes in musical structure within the song suggest the tumultuous feelings surrounding the realization that the choices the narrator has made have built a cage around him. Rhythmically, the instruments emphasize beats two and four through the verses. The first statement of the chorus employs a hemiola in the voice part in contrast to the percussion part which emphasizes the first and third beats of each measure. The words stressed by the hemiola are “Fury rages,” “shades of time,” and “empty cages.” Fogelberg uses the hemiola to call attention to these three phrases, perhaps suggesting a desperation on the part of the narrator upon realizing his mistake of building his cage when it’s too late to make recompense for his transgressions. This the third and final song in which Fogelberg employs a fade-out at the end, leaving the lead guitar trailing off.

In the final moments of life, in the descent toward death, the ghosts of the past come back to haunt us. This is exactly what the opening piano theme (see Figure 2.3) to



Figure 3. 3

“Ghosts” conveys. Played on an electric piano made to sound slightly out of tune, the thin texture continues through the first stanza of text. After “Banished dreams that never sank in sleep,” the bass guitar and rolled and brushed cymbal effects are added to the texture through the next stanza, with an occasional controlled sixteenth-note drum roll. In the moments before the chorus, the power-ballad-style drum fill mounts growing tension until the downbeat of the chorus – a small climactic moment suggesting the

narrator's rising courage at accepting his fate. Before the end of the chorus, however, the harmonies descend back into the "haunted atmosphere." The instrumentation here includes piano, electric piano, hammer dulcimer, electric lead and rhythm guitars, bass, backwards traps, drums, and "Sid's Raiders" with members of the UCLA Choir. The dialogue between the lead guitar and the piano in the extended postlude, along with the choir's eerie chordal "aahs," makes the atmosphere in the final moments unsettling, and the final chord suggests that the final moment of life has arrived, and it is perhaps being met with, at best, anxiety, at worst, horror.

The arrangement of keys predicated around C suggests a musical coherence present in the conception of the album. Even when a song diverges from the realm of C natural, the following song always returns to this central structural point. The instrumentation and harmonic structure throughout also speak to the musical coherence of the cycle and present the listener with instrumental accompaniment that is more than mere accompaniment. Even when Fogelberg accompanies himself on "Nexus" with naught but an acoustic guitar,<sup>94</sup> he does not simply play accompanying chords. Indeed, as I have shown above, the accompaniment plays an important role in enhancing the text throughout each song, including speech-like interactions in some cases, and in others contributing to an implied or intended atmosphere.

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<sup>94</sup> See footnote 76 regarding the Youtube video: <http://www.youtube.com/watch?v=-JgkFA6WFnY>.

## CHAPTER IV

### RECEPTION

“Mr. Fogelberg’s songs are filled with choked emotion and greeting-card diction. They epitomize sentimental kitsch posing as ‘art’.”<sup>95</sup> This is from the first of two articles Stephen Holden wrote about Fogelberg for the *New York Times*, the second having been quoted in the introduction and Chapter Two of this thesis. Holden’s main problem with Fogelberg’s music seems to be the poetry, which suggests that Holden is simply unaffected by Fogelberg’s lyrics. Perhaps he did not identify with the themes Fogelberg presented. The other two critics mentioned in my introduction, Pond and Browning,<sup>96</sup> both criticized Fogelberg for being too serious.

In the summer of 2012, sociologist Joseph Kotarba conducted a survey relating to the phenomenology of the hit single, “Call Me Maybe” by Carly Rae Jepsen. In the results of the study, published in *Understanding Society through Popular Music*,<sup>97</sup> the surveyed students identified ten “commonsense” characteristics of pop songs. The survey took place at the height of the song’s popularity. He defines the first and most important characteristic: “A pop song is catchy.” Kotarba cites a Justin Bieber tweet: “‘Call Me Maybe’ by Carly Rae Jepsen is probably the catchiest song I’ve ever heard.”

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<sup>95</sup> Holden, Stephen, “Pop: Dan Fogelberg Sings,” 1981.

<sup>96</sup> Pond, “Big Questions,” 1981. Browning, “Serious One,” 1981.

<sup>97</sup> Joseph Kotarba, et al., *Understanding Society through Popular Music*, (New York: Routledge, 2013), 22-28.

Kotarba continues, “‘Catchy’ is the key experience in a pop song.” This characteristic directly informs characteristic number five, which states: “The pop song’s lyrics are either not a factor in the catchiness or sufficiently open-ended to allow for catchiness to the music per se.” Simply put, the lyrics should have little implicit meaning. One supporting quote he gave from his case study states: “this song is so simple, catchy, and almost meaningless.” Characteristic five is further supported by characteristic number seven, which states, “When the pop song is experienced in the presence of others, the shared experience is simple, pleasurable, and fun – play rather than intellectual or artistic meaning-making and sharing.”<sup>98</sup> Fogelberg admittedly did not write songs with the goal of commercial success in mind, but he also did not strive for meaningless or lyrically open-ended songs. These “commonsense” characteristics identify qualities that a successful pop song typically has.

By these definitions, Fogelberg’s music should not be commercially successful. As I will show in this chapter, however, it is precisely *because* he does not fit into these definitions of popular music that he is successful. Kotarba’s case study is based upon a recent popular song, but consider this: in 1984, Drew Rashbaum of the *St. Petersburg Times* wrote, “Fogelberg really is a throwback... to a time when people purchased music not to dance to but for the story the lyrics were telling. Listen to how many top pop songs today tell no story and have no meaning. Lyrics today are often just another

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<sup>98</sup> Other characteristics according to Kotarba are: 2.) A general, commonsensical belief is that pop songs are essentially “chick” songs. 3.) Listeners who do not like the pop song can generally surmise who might. 4.) The pop song not only engages the listener, but draws the listener in. 6.) When the pop song is experienced alone, the effects of the song are personal and immediately pleasurable. 8.) The Pop song is perceived as formulaic, as a replication, or merely as fashionable. 9.) The pop song provides good soundtrack music. 10.) Repetitious play in the mass media reinforces the catchability of the pop song.

instrument in the mix.”<sup>99</sup> In this same article, drawn from an interview between Fogelberg and Rashbaum, Fogelberg restated his feelings on the subjects of success, as he had in previous articles and interviews: “I want to convey the sensitivity that I originally created... It comes down to one person writing it and one person hearing it. If you’re successful, you can get one person to pick it up and put it on a turntable and go ‘thanks for writing that,’ or really feel it the way I intended it in the first place.”<sup>100</sup> This begs the question: how does one define artistic merit or worth? Is it in the words of people whose authority rests on their position of power as a “critic” for a widely distributed periodical? Is it in the sales numbers? Is it in the work of scholars deeming the art as important enough to study? Is it in the popular opinion of those to whom the artist is trying to communicate? Is it in the loyalty of the few or the masses? If it is in the words of critics, Fogelberg has no chance. While Holden does recognize and praise Fogelberg’s musicianship, he clearly does not agree with his artistic merit, and the words of Browning and Pond echo a similarly disdainful sentiment regarding Fogelberg’s lyricism. Throughout the rest of the chapter, I will explore the remaining questions in an attempt to draw attention to areas of lacking and the areas of wealth with regard to Fogelberg’s artistic merit, and that of *The Innocent Age*.

Despite the negative critical attention *The Innocent Age* received when it was first released, the popular opinion of the double album was positive, and was an important contributing factor to its commercial success. The album was released in August 1981, and was certified gold on November 3, 1981. Its platinum certification came only a week later on November 10, 1981, and was his third album to achieve this status. In January

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<sup>99</sup> Drew Rashbaum, “A Throwback to the days of listening, not dancing,” *St. Petersburg Times Floridian*, November 2, 1984.

<sup>100</sup> *Ibid.* Also mentioned most significantly in Fogelberg, “Interchords Interview.”

1997, *The Innocent Age* reached its current standing of “2.00X Multi-Platinum.”<sup>101</sup>

Clearly, if the answer to the question of artistic worth lies in sales, there are at least two million reasons why *The Innocent Age* is worthy.<sup>102</sup>

Little scholarly work involves Fogelberg in any significant way. He is not present in the vast majority of encyclopedic volumes concerning pop or rock music. He is briefly mentioned as part of the singer-songwriter genre in *American Popular Music: Rock & Roll*<sup>103</sup> and was not listed at all in *Rock and Roll: Its History and Stylistic Development*; *American Popular Music from Minstrelsy to MP3; What’s that Sound?: an Introduction to Rock and its History*; *Rock Music Styles: a History*; *Rockin’ Out: Popular Music in the USA*; *American Popular Music: The Rock Years*,<sup>104</sup> nor virtually any other volume I picked up over the course of the past year and a half.

The only two volumes that included any other entry on Fogelberg were the *Penguin Encyclopedia of Popular Music*<sup>105</sup> and the *The Encyclopedia of Popular Music*,<sup>106</sup> in which the entry contained factually ambiguous and misleading information.

The parts of the entry that I found problematic included the statement that “Two other singles, ‘Same Auld Lang Syne’ and ‘Leader Of The Band’, both from *The Innocent Age*, achieved Top 10 places in the USA,” when in fact four songs from *The Innocent Age* held

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<sup>101</sup> RIAA, “Searchable Database.”

<sup>102</sup> The status of “2.00X Multi-Platinum” indicates that over 2 million copies of the album have sold through standard retail outlets.

<sup>103</sup> Craig Morrison, *American Popular Music: Rock & Roll* (New York: Facts on File, 2006), 219.

<sup>104</sup> Stuessy, *Rock and Roll: Its History and Stylistic Development* (Englewood Cliffs, NJ: Prentice Hall, 1990); Starr and Waterman, *American Popular Music from Minstrelsy to MP3* (New York: Oxford University Press, 2007); Covach, *What’s that Sound?: an Introduction to Rock and its History* (New York: W. W. Norton & Co., 2006); Charlton, *Rock Music Styles: a History* (Boston, Mass: McGraw Hill, 1998); Garofalo, *Rockin’ Out: Popular Music in the USA* (Boston: Allyn and Bacon, 1997); and Starr and Waterman, *American Popular Music: The Rock Years* (New York: Oxford University Press, 2006).

<sup>105</sup> Donald Clarke, ed. *The Penguin Encyclopedia of Popular Music* (London: Viking, 1990).

<sup>106</sup> I first accessed this online, and then through the Nook Book (2006). The entries are identical through the point of publication, after which point the online entry contains information about Fogelberg’s death and the few albums released after the print publication. I will proceed with the entry as published online, as it is more complete.

places in the US Top 10 charts. While the writer does not explicitly state that *only* two songs from the album were chart toppers, the omission implies it. The title of a song is also given incorrectly in the preceding quote – “Same *Old* Lang Syne” is the correct title [emphasis mine]. It then indicates that subsequent to *Souvenirs*, Fogelberg’s first hit album, “Fogelberg played the majority of the instruments on record, enabling him to keep tight control of the recordings, but inevitably it took longer to finish the projects,” and while the first half of the statement is generally true, he completed albums in 1975, 1977, 1978, 1980 and 1981, indicating that the time lapse between projects was not significant, and in fact being that it was more than two years between the first project, *Home Free*, and the second project, *Souvenirs*, the albums were actually being produced more rapidly.<sup>107</sup> The entry also proclaims the 1985 Fogelberg album, *High Country Snows*, is an “excellent album,” and while I agree that the album *is* excellent, there is no support given for such a claim: the album never achieved beyond the “gold” status in the US, and it did not achieve any certification status in the UK.<sup>108</sup> The online version of the encyclopedia even notes Fogelberg as a point of embarrassment in the entry on John Mayer’s *Room for Squares*, which reads, “John Mayer appeals to the kind of youngsters who are embarrassed by their parents’ Dan Fogelberg collection...” It appears that to some, including the author of the entry regarding Mayer’s album, Fogelberg has become the quintessential focus for jokes about sentimental music from the 70s and 80s.<sup>109</sup> Other mentions of Fogelberg within the online edition include mentioning his influence on

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<sup>107</sup> *Home Free* was released in 1972, *Souvenirs* in 1974, *Captured Angel* in 1975, *Netherlands* in 1977, *Twin Sons of Different Mothers* (with Tim Weisberg) in 1978, *Phoenix* in 1980, and *The Innocent Age*, a double album, in 1981.

<sup>108</sup> <http://www.bpi.co.uk/certified-awards.aspx>.

<sup>109</sup> In his 1992 stand-up act entitled, “No Cure for Cancer,” comedian Denis Leary says in his discussion about the lawsuit surrounding a Judas Priest album and a teen’s suicide, “Does this mean I can sue Dan Fogelberg for making me a pussy in the mid-70s?” Denis Leary, “No Cure for Cancer,” Internet Movie Database Quotes, <http://www.imdb.com/title/tt0248752/quotes?qt=qt0251366>.



country singer<sup>110</sup> Billy Dean, and his musical involvement with Joe Walsh, Darrell Scott, and Earl Scruggs.<sup>111</sup>

*The Penguin Encyclopedia* entry boasts *The Innocent Age* as Fogelberg's "most impressive work to date, swimming against the musical tide," and while the entry is short, it is concise, factually correct, and gives a clear, albeit brief, picture of the works of Fogelberg up until the date of publication.<sup>112</sup> The assignment of artistic merit based on the aspect of scholarship surrounding an artist leaves something to be desired in Fogelberg's case, but he has not gone entirely unrecognized.

Fogelberg wrote songs to elicit "the best response from people," which is one way he based his own feelings of success.<sup>113</sup> In order to get a better idea of Fogelberg's present day fans' experiences, in February 2013, I conducted a one-week online survey<sup>114</sup> regarding popular opinion of both Fogelberg and of *The Innocent Age*. The findings offer a more recent perspective on what was for some, a simple moment in their history, and for others, a guiding narrative through emotional times, upon which I will elaborate below. The main questions of the survey focused on the experiences as recalled by the study subjects. Of the twenty-eight complete responses to the survey, eight identified their socioeconomic status upon first hearing Fogelberg's music as lower/working class,

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<sup>110</sup> Another country singer was also influenced by Fogelberg. David Browne, "Garth Brooks," *The New York Times*, October 6, 1991: H34. Browne began this article by stating, "Garth Brooks counts Dan Fogelberg and James Taylor among his heroes."

<sup>111</sup> *Encyclopedia of Popular Music*, s.v. "Dean, Billy," <http://www.oxfordmusiconline.com/subscriber/article/epm/55660>.

Ibid., "Scott, Darell," <http://www.oxfordmusiconline.com/subscriber/article/epm/70889>.

Ibid., "Scruggs, Earl," <http://www.oxfordmusiconline.com/subscriber/article/epm/25124>.

Ibid., "Walsh, Joe," <http://www.oxfordmusiconline.com/subscriber/article/epm/29443>.

<sup>112</sup> I used the 1990 edition (see note 103 above); there was one subsequent edition in 1998. However, Clarke's website, <http://www.donaldclarkmusicbox.com/>, has been updated to include Fogelberg's death date, but only includes album information through 1995.

<sup>113</sup> Fogelberg, "Interchords Interview."

<sup>114</sup> I used the website <http://www.obsurvey.com> to create the survey and to collect data. No personally identifying information was required. For a complete list of questions, see Appendix.

eighteen as middle class, and two did not answer. Seventeen subjects were under the age of twenty at that time and only one was above the age of forty, leaving ten between the ages of twenty and forty. Twenty-four subjects first heard Fogelberg's music in the 70s and early 80s, at the peak of Fogelberg's fame. The other four first heard Fogelberg in 1990, 1994, 2000 and 2008. The one who first heard Fogelberg in 2008 was only eighteen years old at the time and is the youngest subject to complete the survey.

The questions I asked started with general background information on the subject and his or her recollections of Fogelberg and his music, then lead to the more specific questions of the subject's experience with *The Innocent Age*. I will address the questions of experience in the order in which they appeared in the survey.

“What was your first experience with his music? (For example, where and with whom were you? Were you doing something else at the time? What else do you remember?)” As in most questions in this survey, the answers varied widely – from the use of a Fogelberg song in an induction ceremony to singing Fogelberg's songs with a sibling, to the following: “I was introduced [to] the music when I was going through a divorce and it helped me get through some hard times.”

The next question asked, “Has your experience changed since you first heard his music? Elaborate if you'd like.” One subject responded, “His music gave me an appreciation and eventually a need for lyrically important songs.” Another said that through struggles with depression, one Fogelberg song “serve[d] as a beacon of light and hope.” Another subject's sentiment reads, “His songs have always held a special place in my heart. I feel as if he is speaking directly to something going on in my life at any given time... There is a timelessness about his music.” “It was like he was singing my

life,” recalls another. This sentiment is echoed throughout the survey responses and in many letters published at theLivingLegacy.net, which is a tribute site to Fogelberg, and at DanFogelberg.com, where the emails sent by many people from around the world, especially during Fogelberg’s battle with cancer, have been published.

When asked what thoughts come to mind now upon hearing Fogelberg’s name or music, one subject wrote, “Hearing his name reminds me of my teenage time,” and another remarked that “to tie his popularity to his heritage through his music means a lot to me.” One person recalled, “Dan Fogelberg’s music is a major contributor to the soundtrack of my high school and college experience. Before starting this survey, I got out a collection of his music to refresh my memory, and such warm, wonderful feelings came over me while hearing those familiar soaring orchestral arrangements and lyrics that have meant so much to me for so many years.” Other responses to this question included the songs bringing back “fond memories of family times,” and mentioning that upon hearing his songs now, “I automatically start singing along.” Of course, it stands to reason that any song from one’s childhood (or any significant period of personal history) would bring about a sense of nostalgia. It is my personal experience, however, that the songs of Fogelberg’s that I learned as a child elicit significantly more meaningful responses than those I attribute to, for instance, Whitney Houston, of whom I was also an avid fan. As I will show below, one contributing factor for this sentimental attachment to Fogelberg’s music is the effect that sharing his music with others has on listeners.

Of the twenty-eight survey responders, eight of them attended at least one live performance. “All of his concerts were uplifting and fantastic.” “It was almost a spiritual experience. The soft lights on him made him look other worldly.” Another

person remarked that it was “too good to be true. I have seen him EVERY time he was in the Chicago area and in HW Indiana.” One subject recalled her experience in great detail:

It was a very small venue on a grassy hill in Dallas, TX. I lived there at the time. Christopher Cross opened, which was very cool because I'm a fan of his, too. I took my sister who is also a fan of Fogelberg's. I think it was somewhere between 1996 and 1998. When Dan came on the stage with just a very few people, it was "Oh, my gosh, after all these years, I'm actually seeing him in the flesh! I'm breathing the same air he is!" It was like a full-circle moment. This man whose music had been so instrumental in my life, I was actually getting to SEE! I felt so honored and blessed. I'm actually getting tear-y eyed right now just remembering that event. Plus, it was a great bonding time for my sister and me since we never got to go to concerts together. Being in that ultra-relaxed, open-air, bare-bones concert was one of my greatest experiences.

I was fortunate to have received responses to the survey from four professional musicians, and one had this to say: “I was honored to tour with Dan Fogelberg on two separate occasions, both in 1997. He was touring solo, and I was his opening act. Hearing him play to the audience was astounding and touching because EVERYONE knew the words and sang along.”

Of those surveyed, fifteen owned a copy of *The Innocent Age* and all fifteen indicated that they purchased the album (that it was not received as a gift). Reactions to the album varied, from noting “the power of Leader of the Band, and Same Old Lang Syne,” to deciding that “that one I had to share with friends, which I did.” “[It] just so happens it is one of my favorites, if that can be limited to one... I have had to replace it a few times.”

Memorable songs included the four Top 10 hits (“Run for the Roses,” “Leader of the Band,” “Same Old Lang Syne,” and “Hard to Say”) but also included “Ghosts,” and “Only the Heart May Know.” One subject replied that “side one plus ‘The Reach’” were her favorites and another replied “almost all of them.”

During the 1981 Interchords interview, Fogelberg remarked on “Leader of the Band” and “Same Old Lang Syne”: “Those two songs, when I wrote them I thought they were just too sentimental to put on this record. I thought ‘How am I gonna get away with saying I love my Dad?’ but those are the songs people are coming to me now and saying ‘Wow, thanks for writing that, you know. My dad just died last year, and I wish I’d been able to say that.’” There are probably more stories resembling the following than can be counted that exemplify what Fogelberg meant in the quote above.<sup>115</sup> “In 1998 my Maternal Grandfather died suddenly in an auto accident. At the time I was living overseas and had returned for his funeral. Mom had a Dan Fogelberg album on and the song ‘The Leader of the Band’ came on. My dad mentioned it was difficult for him to listen to that song at this time and we talked about the meaning of the song and what my Grandfather had meant to each of us a leader.” Another person remarked of the two songs that “they were masterful narratives that still touch me when I hear them.”

Lastly, the subjects were asked to share any other experiences with *The Innocent Age* or Fogelberg. One response read, “This album was the one I used to introduce some of my friends who were going through difficult times and they credit it with helping them cope with things in their lives.” Another mentioned emailing Fogelberg’s widow (Jean) upon his death to “thank her for supporting his remarkable gift.” Someone else said, “[I] want to learn to play one of his songs... will start right now.” One of the professional musicians responded, “I would say that as a songwriter I am influenced by Fogelberg, because I learned from him that a song can just chronicle what you are feeling and thinking and going through personally, and can be of great value to others in that way, if

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<sup>115</sup> It was a personal goal of mine growing up to write a band/choir arrangement of “Leader of the Band” and dedicate it to my high school band director upon his retirement. That day has not yet come, so there is still time.

they happen to identify with it.” Of that notion, Fogelberg said, “I always believed... if you’re really true to yourself and do your best work, [commercial success] will come. I think if you try too hard, you defeat your purpose, because I think you’ll have a tendency to write for what other people want rather than for what you want.”<sup>116</sup>

Even the current reviews of the album on Amazon.com speak clearly about the popular opinion regarding *The Innocent Age*. Of the fifty-eight reviews currently available, only two gave low star ratings – one 1-star and one 2-star – six gave four-star ratings, and fifty gave five-star ratings.<sup>117</sup> One review concludes, “Put on the album, light a candle or a fire, pour a nice glass of wine and let him take your senses on a fine journey! Enjoy.”<sup>118</sup>

If one were to define Fogelberg’s worth and the artistic merit of *The Innocent Age*, based upon popular opinion, both are worthy, and by Fogelberg’s definition, both he and his music are successful.

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<sup>116</sup> Hutchinson, “Creative Vision,” 41.

<sup>117</sup> Amazon.com listing for *The Innocent Age* CD, accessed February 24, 2013, [http://www.amazon.com/Innocent-Age-Dan-Fogelberg/dp/B0000025NJ/ref=sr\\_1\\_1?ie=UTF8&qid=1362873840&sr=8-1&keywords=the+innocent+age](http://www.amazon.com/Innocent-Age-Dan-Fogelberg/dp/B0000025NJ/ref=sr_1_1?ie=UTF8&qid=1362873840&sr=8-1&keywords=the+innocent+age).

<sup>118</sup> Jim Mackintosh, “What a Remarkable Journey for Your Ears and Mind” Customer review of *The Innocent Age*, September 28, 2010, accessed February 24, 2013, [http://www.amazon.com/Innocent-Age-Dan-Fogelberg/product-reviews/B0000025NJ/ref=cm\\_cr\\_pr\\_hist\\_4?ie=UTF8&filterBy=addFourStar&showViewpoints=0](http://www.amazon.com/Innocent-Age-Dan-Fogelberg/product-reviews/B0000025NJ/ref=cm_cr_pr_hist_4?ie=UTF8&filterBy=addFourStar&showViewpoints=0).

## CHAPTER V

### CONCLUSION

Throughout this thesis, it was my goal to shed new light on Fogelberg's *The Innocent Age*, and I have attempted to show its merit in a number of ways: by defining its worth in terms of commercial success, popular reception, musical coherence, poetic analysis, and through the artist's own definition of success. Regardless of its standing as a "song cycle," the album contains elements demonstrative of its artistic nature. Fogelberg's use of existential and philosophical lyrics and ideas, musical imagery, and vast source material are grounds upon which I make the argument that *The Innocent Age* is a valuable musical composition.

The cyclical structure of *The Innocent Age* is clearly defined in this thesis, and arguably should contribute to its significance in the history of the song cycle. After all, as Tunbridge states, the "*idea* of the song cycle has often been more important than whether the cycle itself is a coherent, cyclical structure."<sup>119</sup> In this case, however, it was composed with both the idea of the song cycle *and* the coherent, cyclical structure. In the introduction, I suggested that a concept album can be defined as a type of song cycle through the use of multiple definitions and existing scholarship on the topic. I gave explanations as to why the critics in the early 1980s might have been skeptical of

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<sup>119</sup> Tunbridge, *Song Cycle*, 5.

anything resembling a concept album, and provided examples of those critics' understanding of Fogelberg's work. The application of these and other labels to popular music albums, for instance "Rock Opera," were intended to indicate that the albums were more than a simple collection of singles.

In Chapter Two, I discussed the source material and background information that led to *The Innocent Age*. I engaged in an analysis of the poetic material of the album, highlighting the depth of the poetry and some of its possible allusions. Through this analysis, I showed the cyclical structure of the work, I expounded upon the concept of "Diversity within the Unity," which refers to not only a unifying thread but also indicating that the work contains different approaches within that thread, and I discussed the concept of coherence as shown through discussion of the poetry and the narrative extant in the work, focusing on the story of the narrator's journey from birth to the moments leading up to death, with excursions into the possible secondary thread of spiritual connotations.

Throughout Chapter Three, I explored the musical aspects of *The Innocent Age*, showing the significance of the instrumentation and its role in the narrative, and highlighting important moments in each work both structurally, textually, and within the context of the story. I also gave examples of the musical imagery used in "The Reach" and "Ghosts," exemplifying Fogelberg's artistic vision shown through his melodic composition.

Chapter Four concerned *The Innocent Age* as being worthy of recognition and discussed the areas in which this recognition still lacks. I pointed out the deficit of information regarding Fogelberg in resource materials and discussed the commercial



success enjoyed by Fogelberg for *The Innocent Age* despite the critical negativity. I also demonstrated how the popular opinion of Fogelberg and his works likely played a significant factor in his continued commercial success.

One could argue that Fogelberg, like other composers before him, appropriated a Western art music genre label, in this case “song cycle” (consider also Gershwin’s use of “concerto” and “rhapsody”), as a means of placing his work on a pedestal in order to prove himself a “legitimate musician.” The work does indeed contain many of the elements of the nineteenth-century song cycle genre. As I have shown in this thesis, this label was not merely applied to elevate the album into the realm of art music, but as a genuine descriptor of the work Fogelberg completed.

It is my hope that this thesis has demonstrated, at least in some small way, the value of applying analytical methods of “classical” music to popular song forms when appropriate. As Kaminsky pointed out, “popular music criticism has become an academically viable and even trendy affair embodying a broad range of subjects and methodologies,” but he said further that little attention had, at that time, been given to “large scale structural principles spanning a whole album or CD.”<sup>120</sup> Since the publication of Kaminsky’s article in 1992, only a small amount of scholarship has been devoted to this specific study. Indeed, I believe this to be an area of great potential in popular music studies. There exist popular music albums, even those not specified as concept albums or song cycles, that could stand up to academic scrutiny and be

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<sup>120</sup> Kaminsky, “Popular Album as Song Cycle,” 38.

justifiably added to the popular song cycle canon.<sup>121</sup> *The Innocent Age* certainly stands up to this scrutiny, falling firmly within the song cycle genre.

The artistry demonstrated by Fogelberg through *The Innocent Age*, however, is not dependent upon any specific genre label. Song cycle or not, this music was meaningfully conceived, masterfully presented, and spoke to people, indeed continues to speak to people, on a personal level. Stephen Holden, while a prolific writer, did not appear to understand the nature of the parts of the work he was berating, which required a deeper understanding of the texts than I believe he gave time to attempt. Because of the popular music atmosphere in the 70s and 80s as described in the introduction to this thesis, it is no surprise that popular music critics would show dislike for an album that swam “against the musical tide,” as the *Penguin Encyclopedia of Popular Music* so aptly phrased it, to include lyrically-important works. The “dime store philosophy”<sup>122</sup> that pervaded lesser lyricists’ works set the stage for critics to groan at the thought of yet another lyricist setting forth philosophical ideas through the popular music medium, such that they likely came to *The Innocent Age* with a biased, perhaps jaded, point of view, as I have shown through the critic’s responses to the album and its predecessors.

The evidence presented in this thesis shows that not only was Fogelberg not guilty of “artistic overreaching” as Holden claimed, but that this album in fact represents a successful artistic accomplishment worthy of historical attention and the genre to which Fogelberg ascribed it.

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<sup>121</sup> *Darkest Days* by Stabbing Westward (1998), *Fallen* by Evanescence (2003), *Some Nights* by fun. (2012) and perhaps *good kid m.A.A.d city* by Kendrick Lamar (2012) might make excellent case studies for this application. [Letter cases intentional.]

<sup>122</sup> Fogelberg, “Interchords Interview.”

## APPENDIX

### Survey Questions

Note: Nested lettered questions within a numbered question indicate an “if yes” parameter to the numbered question under which the lettered question is nested.

1. When did you first hear Dan Fogelberg’s music?
2. How old were you at the time?
3. To which socioeconomic class would you say you belonged at the time?
4. Where were you at the time (city, state, country, etc.)?
5. What was your first experience with his music? (For example, where and with whom were you? Were you doing something else at the time? What else do you remember?)
6. Has your experience changed since you first heard his music? Elaborate if you’d like.
7. What thoughts come to mind now (if anything) upon hearing his name or his songs?
8. Did you ever see him perform live? (No; Yes)
  - a. What was your first reaction? Tell me about your experience.
  - b. Did you go see him again? (No; Yes, once; Yes, twice; Yes, several times)
9. Do you (or did you) or your family own any of his albums?
10. Do you (or did you) or your family own *The Innocent Age*? (<http://www.danfogelberg.com/infoinnocentage.html>) (No; Yes, on LP; Yes, on 8-Track; Yes, on Cassette; Yes, on CD; Yes, purchased digitally)
  - a. How did you come about owning it? (bought it; received as a gift; other (specify))
  - b. What was your first experience with *The Innocent Age*? What reaction did you have to it?

- c. Do you have a favorite song from this album? (Track listing link here: <http://www.danfogelberg.com/infoinnocentage.html>)
  - d. Do you still listen to *The Innocent Age*? (Never or rarely; Sometimes; Often; I listen to certain songs; I listen to the whole album)
11. Do you have any other experiences with The Innocent Age or with Fogelberg that you'd like to share?
12. Did you have an impression of who Dan Fogelberg was outside of his music? If so, what was that impression?
13. Are you a musician? (yes, professional; yes, amateur; no)
- a. Do you play/perform any of Fogelberg's music? (Yes, frequently; Yes, sometimes; No)
14. In what part of the world do you currently reside (City, State, Country)?
15. To which age group do you currently belong? (80+; 65-79; 50-65; 40-49; 25-39; 18-25)
16. What is your current occupation?
17. If you are willing to answer any specific questions I may have about your own answers, please enter your email address.

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## VITA

Laura Louise Jones is the daughter of Philip Eric Jones and Kathryn Michaud Dubose. She was born in Austin, Texas, on April 16, 1981. After graduating with honors in 1999 in the first graduating class of John B. Connally High School in Pflugerville ISD, Pflugerville, Texas, she attended the University of North Texas, earning her Bachelor of Music degree in 2004. In subsequent years, she taught choir at both the middle and high school levels in Central Texas. She enrolled in the Master of Music program in the Graduate College of Texas State University-San Marcos for the Fall 2011 semester. She was inducted into the Alpha Chi National College Honor Society on November 15, 2012.

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