

## The Art of Modern Recital Programming: using the new to promote the old.

Tony Caramia, *Eastman School of Music*

The art of creatively choosing recital repertoire for the modern pianist seems at times a monumentally impossible task, a project and process taking on Herculean proportions. After all, if we really contemplate all the marvelous pieces written for the keyboard in the last three centuries, and then consider which small part of this literal “ton” of music might make for an interesting recital program, our mind goes numb (if not our fingers...). Too often we proceed only with the familiar; we take the safe route and avoid the mystery of the un-traveled, the undiscovered. After all, if one has taken the innumerable hours/months/years needed to perfect the *Appassionata* or the *Mephisto Waltz*, then by golly, the whole world surely wants to hear these over and over and over! We hear program after program that feature a list of pieces that is seldom chronologically-challenged, as though it is written in some impresario’s code of conduct that “*Since Bach lived before Beethoven and Bartok, we are obliged to perform them in the precise order of their birth.*” I wonder if this repertoire redundancy can lead to an audience that is neither stimulated by creative programming nor challenged to listen with new ears; an audience that, if not already immune to fresh ideas and exciting concepts, is simply not expecting or desiring anything different. (I vividly remember an all-Russian recital I once heard performed impeccably and passionately by Vladimir Ashkenazy. As I left the concert hall, my dancing Russian reveries were smashed when I overheard someone remark...“I would have liked some Beethoven”.)

I’m sure there are some who believe the old adage, “If it ain’t broke, don’t fix it.” And for some, choosing repertoire is a no-brainer: it’s the repertoire they learned in school or for a competition; and there is nothing wrong with getting a lot of mileage from all that work! Other performers are—luckily for them—too busy performing to learn new material.

Nonetheless I am offering a challenge to them, to think outside their own boxes, to redesign and augment the parameters of their repertoire thought-process, and as a result, bring their considerable talents to a new audience.

Because, after all is said and done; meticulously and thoroughly practiced, and beautifully performed, along comes this question:

**(SLIDE, Guardian)**

The author states: *To make such statements is to invite some heartfelt attacks. Some will say that it isn't the pianists who are boring, but I who am bored with the piano.* He goes on to say “*How could anyone in their right mind ignore an artist such as Mitsuko Uchida, for instance?*” But then he summarizes the issue rather well, I think: He theorizes that, “*perhaps the **world** in which we listen to Uchida has changed more than we realize.*”

Other recent articles have suggested musicians are thinking about the current situation:

**(SLIDE, 2 Whistler paintings)**

1. On March 6, 2004, The Washington Post reviewed a piano recital that had been programmed around The Freer Art Gallery's current exhibit of the painter Whistler: The reviewer wrote of the juxtaposition of Debussy, Fauré, and late Chopin, with the art of Whistler. He described Whistler's appropriation of musical terms for titles to his paintings, his aesthetic influence on his friend Debussy and his striving for a musical abstraction in his late works that gave his art strong ties to the musical world of his day. The reviewer comments that the pianist proved a splendid colorist in five Debussy Preludes, with gossamer fingering and nuanced pedaling making for some magical tone-painting. Ditto her sensitive approach to Faure's Barcarolle No. 6 and Nocturne No. 6. Her performance of a pair of Chopin Nocturnes provided a striking complement to the Whistler paintings called "Nocturnes" on view in the gallery.

(SLIDE, 100 Classic)

2. From the Herald Sun (Melbourne, Australia), dated February 15, 2005 comes the review that begins "***PIANO recitals are stuffy affairs, burdened with centuries of starched protocol, reverential silence and high-brow programs.*** But The Classic 100 Piano Concert grand finale was different. *It was fun. I haven't laughed so much in ages. I am sure I haven't laughed like this at a classical piano recital.*" As you may know, the premise of this concert series was the result of a three-month listener survey to discover what one piece of piano music they could not live without. The night was a cross between infotainment, lifestyle and night-time variety programs. The considerable success of the concert re-examined our appreciation of these popular works and encouraged us to see them in a simpler light.

(SLIDE, Piano Expressions)

3. A third example of "thinking outside the box":

In early May of this year, PIANO EXPRESSION LTD. presented the sixth annual New York City International Piano Competition for Outstanding Amateurs. Forty-five accomplished adult (ages 32 or older) amateur classical pianists competed for the \$1,000 First Prize, plus a future New York City recital date. Additional awards were given for "Outstanding Performance of a 'Baroque,' 'Classical,' 'Romantic,' and 'Modern' selection," as well as an "Audience Award" and "Press Jury Award." What caught my eye was the "**Most Imaginative Program Award**". The organizer of this competition, Phred Meller, wrote to me when I asked him about the award and who had won it this year:

*I think you are dealing with an important issue with "programming a recital outside the repertoire box". There are so many wonderful works out there by obscure composers that rarely get played. I think the fault lies in the elderly piano instructors who don't keep up to date and only instruct their students with the old repertoire.*

He informed me that this year's winner received the award primarily *because all the other semifinalists were typically traditional.* The winner's choices were: a Brahms *Capriccio* and *Intermezzo*; Debussy's *Pour Le Piano*; a Clementi *Sonata*, and *Rhapsody in Blue*. From Clementi to Gershwin seemed pretty imaginative!

However, the year before, the winner of the same award played the following program: Leo Ornstein, *A Morning in the Woods*; Robert Beaser, *Landscape with Bells*; Nichola Medtner, *3 Arabesques*; Op. 7; Michael Torke, *Laetus*; Tori Takemitsu,

*Far Away*. How's that for imaginative? It was very exciting to hear those rarely played and unfamiliar pieces.

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What I would like to suggest is that more modern pianists select repertoire and decide on programming that is as challenging to themselves as it is attractive to the audience. I must categorically state: I am not—for one single moment—suggesting we do away with standard repertoire, that one never again program Mozart or Beethoven Sonatas or Chopin Ballades; that we shy away from the so-called war-horses; that we select only the most dissonant or experimental; that we champion only the extreme in modern sounds, with no regard for taste, integrity or value. I *am* saying that, if the music we have studied and that we cherish so dearly is so valid, and if we strongly believe it can speak to this modern world, then we need to search for new ways to bring audiences to this music; we need additional ways to convince them that their hearts will be affected by these sounds. Creative programming breaks out of the pre-conceived, old-fashioned, out of synch thought process that plagues us: that apparently dictates that the only equipment needed for a solo piano recital are a piano and a bench. I fervently hope that audiences would be intrigued to have pictures or paintings supporting a particular piece, enhancing the experience (I suggested to a Japanese student of mine that she ask her friends still living in Japan to take digital photos of pagodas and then e-mail them to her. She took these jpegs and put them into a Power Point slide show, which was displayed as she performed “*Pagodas*” from *Estampes* on her Senior recital. I also suggested she try to find a piece by a contemporary Japanese composer for piano and Koto, which she did (by searching the Internet); it was a huge success, I am happy to say. *It wasn't just another senior solo piano recital*. I strongly suspect that contemporary audiences would be intrigued to hear a program that is chronologically illogical: perhaps starting with Bartok and ending with Bach, starting with Hindemith and ending with Haydn. Certainly this poses an interesting question—how does one want to end a performance? Must it always be with an explosive display of pyrotechnics, or can we exit with pensive, thoughtful and reflective sounds, that linger charmingly on the ear. Is the only reason for playing *to get applause*, and thus do we purposefully choose a piece that will guarantee a thunderous ovation? I realize there is certainly precedence in the Arts for the dénouement: the final act of a play or the last portion of a movie, which draws the various elements to a satisfying conclusion. After all, the killer in a murder mystery isn't usually revealed or captured until the end. And I myself have often chosen repertoire that seems to build in artistic as well as sonic intensity; it certainly seems to make sound sense. However, it can limit us and perhaps restrict the art of programming into pre-packaging, into a McDonald's-like mind-set: the audience always gets what it expects. We as performers need to rise above that and seek alternate avenues for us and the audience to explore. Here are some examples:

Maybe one of your own knows this: Ali Wood.

**(SLIDE, Ali Wood)**

From what I've read and seen, she is anything but boring! Her repertoire choice is anything but conventional, not to mention the environment in which she presents it. I found her web page intriguing in its description of a typical concert pianist:

What do you think of when you hear the term Concert Pianist? If it's a stereotypical image of stuffy classical music played by some person of indeterminable age then throw that picture out the window right now!

**(SLIDE, Ali Wood photos)**

Another contemporary pianist, Jon Kimura Parker,

**(SLIDE, Jon Kimura Parker)**

has redefined the role of concert pianist in the 21<sup>st</sup> century:

As a member of the outreach project "Piano Six," Mr. Parker toured remote areas including the Canadian Arctic

**(SLIDE, Jon Kimura Parker)**

performing music ranging from Beethoven to Alanis Morissette on everything from upright pianos to electronic keyboards. He has also jammed with Doc Severinsen and Bobby McFerrin.

An active media personality, Mr. Parker has hosted two seasons of the classical music television series "Whole Notes," on Bravo! Canada. He also hosted CBC Radio Two's five-part series "Up And Coming," which showcases the talents of promising young musicians across Canada. He has played himself in a guest appearance on the Disney Channel's "Under the Umbrella Tree". Mr. Parker was also seen on CNN performing in war-torn Sarajevo and has been documented frequently on CBC, as well as on PBS's "The Visionaries."

A 3<sup>rd</sup> approach to modern relocates classical concerts; it is from an academician, from the University of Michigan, Dr. Louis Nagle.

**(SLIDE, Louis Nagel)**

I am especially drawn to his idea of

**Home Concerts:** Dr. Nagel is launching a project offering classical concerts in private homes. Growing out of his many years of experience in discussing and playing the classical piano repertoire for study groups, retirement homes and nursing homes, he will be offering an hour-long program with commentary, and question and answer opportunities.

Collaboration can lead to a fascinating mixture of pianistic and compositional styles:

**(SLIDE, Kaufman Center, from Bach to Ellington)**

Surely by combining the 2 worlds of Jazz and Classical, perhaps a more intriguing program results; plus the concept attracts both jazz and classical audiences—allowing each 'side' to experience what it might not ordinarily listen to.

On one concert promoter's web site, I found descriptions of what I consider to be three forward-looking concert pianists:

**(SLIDE, Mid-America Arts Alliance)**

1. **Scott Carrell:** *The Magic of the Piano* features prize-winning pianist Scott Carrell in innovative programs of classical music. Showcasing well-known masterpieces as well as less familiar works deserving greater recognition, Carrell is known for his virtuosic flair, expressive playing and informative comments. From Romantic fireworks to graceful classics, he gives audiences the highest level of classical music entertainment and education. Also available are master classes and a variety program including ragtime and classical comedy.
2. **Pierce Emata:** continues to delight and entertain audiences with his *Concerts & Conversation*, first-rate performances tying the artist and audience together through a uniquely informal and engaging presentation. Programs ranging from the *Fascinating Rhythms of Gershwin* to themes such as *Stories of Love* and *Unrequited Love* take the classical repertoire and recast it in an entertaining way to the broadest audience segments and sizes. A robust variety of outreaches are included with any booking.
3. **Barbara Geary's** narrated piano concerts are unique one-woman theme shows—fascinating and unforgettable adventures in spellbinding virtuosity, the humanities, and humor. Her repertoire includes Hispanic rhythms, elegant French impressionism, brilliant and lyrical Chopin and Liszt, exuberant Ragtime syncopations, and astonishing American works from the Civil War period.

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**A Former Rock Promoter Creates a 'Blitzkrieg' of Piano Recitals**

By Jason Royal

“In your face, like never before!” If this sounds to you like a tag line for the latest rock-and-roll sensation, aimed at a young, noisy crowd, you're half right: it's actually the tag line for International PianoFest, a series of piano recitals that promoter Chris Williamson hopes will revolutionize how we think about classical music performances.

Williamson, who attended Juilliard as a classical pianist in the 1970s, has had a career that included being a promoter of such acts as Madonna, The Ramones and The Red Hot Chili Peppers.

At the suggestion of a friend, writer-pianist David Dubal, the promoter revisited classes at Juilliard and became fascinated with what he terms the “dilemma of the modern musician.”

“There's no hope for the pianist,” Williamson said in an interview recently. “You either win a competition or you're done.” Pianists, he believes, are engaged in an all-or-nothing struggle for a career in which they make the leap to stardom—or else.

Through the International PianoFest,

**(SLIDE, Piano Fest)**

Williamson hopes to create a “whole other conduit” for young, talented pianists to gain recognition and move forward with their careers. As in the rock world, PianoFest will feature “headliners”—a

few big name performers (among them Earl Wild, Jean Yves Thibaudet and Philip Glass)—heralded in Williamson’s “blitzkrieg” promotional style to attract the crowd and create press buzz.

**(SLIDE, program)**

In turn, the “opening acts”—younger, unknown pianists “with real chops,” in Williamson’s parlance—get high quality exposure, potentially winning the attention of managers, record companies and the classical music public. Like a garage band that works its way to the big time, once these young pianists have “opened” for the headliners enough times, they themselves will become the headliners, drawing crowds in their own right and attaining notoriety while bypassing the infamous competition circuit.

According to Williamson, there are many great young pianists out there who miss out on the attention they deserve because they don’t fit—and may not want to fit—into the “cookie-cutter mold” of the subscription concert establishment, with its endless cycles of *Rhapsody in Blue* and Rachmaninoff piano concertos. It is these artists who Williamson hopes will find a home in the upcoming PianoFest. “They will play whatever they want and wear whatever they want,” he said. “It’s a more accessible, exciting, intimate experience for both performers and the audience.”

The series of some 24 concerts—which features an all-Scriabin Halloween extravaganza—will include first performances of works by Ligeti, Philip Glass and Frederic Rzewski. The series opens on October 25 with a gala benefit concert with pianist Earl Wild and Boris Berezovsky at New York’s Society Hall; it will end with a bang on December 14 with a program of 30 three-minute premieres by several emerging and established composers.

Amid the pre-concert excitement, the promoter wonders whether there is still an audience for the piano recital and whether a venture like his can actually make money in a classical music world accustomed to financial life support. In the long run, the answer to both questions may depend on whether classical musicians—who, after all, possess virtuosity to rival any guitar god—can convey the depth and power of their music to a new audience.

**Jeffrey Siegel** has a personal and captivating approach to the modern concert:  
**(SLIDE, Keyboard Conversations)**

The type might be hype: *the virtuosity and poetry of a world-class pianist combined with entertaining commentary, create a concert experience that is magical.*

But the review at the lower left side says something significant: *in the best of all possible worlds, every concert would be like one of Jeffrey Siegel’s Keyboard Conversations.*

This web site  
**(SLIDE, Piano.com)**

lists over 200 classical pianists alone! Who are their audiences? And what are these artists doing to bring these audiences in? I visited over **150** of the web sites listed here: the repertoire redundancy is staggering. I want to add quickly and empathically: while I find myself reacting with a “*what?, another Beethoven cycle; another all-Chopin concert; another Mozart Sonata?*”, it isn’t just this

repertoire repetition. What I am reacting to is this: what's the difference? What is unique about one performer's presentation; what separates one player from the other 149 pianists on the site alone who offer *exactly the same repertoire!* Where's the hook, the indication you are redesigning your own repertoire box?

A few more contemporary performers who perhaps have thought about this dilemma:

**(SLIDE, Vladimir Zaitsev)**

Vladimir Zaitsev is an award-winning concert pianist with a Cheshire Cat sense of humor. His solo repertoire includes works from the classical as well as from the popular culture; presented in an informal and lighthearted style. Any one performance includes well-known piano masterpieces, (along with Mr. Zaitsev's own insightful and virtuosic piano arrangements of well-known Broadway, "pop", and international favorites). Spontaneous dialogs with the audience and perfectly timed off-hand remarks and observations make for a wonderfully, charming and entertaining performance.

**(SLIDE, Vladimir Zaitsev)**

certainly offers an eclectic program

**(SLIDE, Anthony Molinaro)**

the 1997 Naumberg winner. As we hear in concert after concert, everyone plays the written notes of Rhapsody's score, but finally here is someone who understands its spirit and nature of Gershwin's work: he states

**(SLIDE, Anthony Molinaro, New Blue)**

*"the very essence of the music along with the spirit in which it was conceived demand its constant evolution."*

**(SLIDE, Boston Brass)**

this group came to ESM and blew us all away! At one point of the program

**(SLIDE, Boston Brass program)**

they put their instruments down and *sang—a cappella—a barbershop song!* This is decidedly thinking outside the brass quintet box!

**(SLIDE, Brass Roots Trio.com)**

**(SLIDE, Brass Roots Trio program)**

**(SLIDE, Amelia Piano trio.com)**

**(SLIDE, Amelia Piano trio program options)**

**(SLIDE, Celloman.com)**

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Sometimes a performer can get lucky: in 1998, the music world celebrated the 100<sup>th</sup> birthday of one of America's most beloved composers, George Gershwin.

**(SLIDE, Gershwin)**

There was hardly a concert in any city that didn't feature his music, especially his piano compositions. Audiences expected it; audiences loved it. In my tribute to Gershwin

**(SLIDE, my Gershwin recital, 1<sup>st</sup> ½)**

it was fun for me to examine Gershwin as a pianist who composed solo piano music, consisting of his Preludes (including newly-discovered ones), as well as his own arrangements of his songs:

as well as looking at his music through other pianists' hands.

**(SLIDE, my Gershwin recital, 2<sup>nd</sup> ½)**

And audiences responded to images, video and audio clips of him and remarked repeatedly to me how much these contributed to the success of this tribute.

**(SLIDE, Gershwin)**

**(SLIDE, Gershwin)**

**(SLIDE, Gershwin)**

**(SLIDE, Gershwin)**

**(SLIDE, my 1999 recital 1<sup>st</sup> ½)**

In 1999, the Ragtime world was also in a celebrating mood, as that year marked the 100<sup>th</sup> anniversary of the publication of the "*Maple Leaf Rag*".

Personally I thought it might be interesting to research other rags also written that year and soon I discovered several delightful rags, sufficiently different from the Maple Leaf to provide a fresh appreciation for its magnificent sounds. The year 1899 was prominently and repeatedly displayed in this particular program because I also found that other musicians (Frances Poulenc, Hoagy Carmichael, Duke Ellington, and Noel Coward) were born in 1899 and that provided a most varied and intriguing program.

I performed Poulenc's *Improvisations* (pause)

along with Ellington's *Lots O' Fingers*.

**(SLIDE, my 1999 recital 2<sup>nd</sup> ½)**

*Stardust* and *I'll See You Again* provided a gentle if brief glimpse into the creative mind of Carmichael and Coward, respectively.

**(SLIDE, my ragged century recital)**

In 2000, I took a ragged journey through the 20<sup>th</sup> century and programmed a ragtime piece composed in each decade, ending by improvising a rag that evening.

The second half featured 2 composers born 100 years earlier, in 1900: Aaron Copland and Kurt Weill; their unique styles and musical perspectives supplied another satisfying musical evening. Copland's *Four Piano Blues* yielded nicely to *Mack the Knife*.

There is always some birthday or event that can spark a unique perspective; in addition, one can find somewhat arbitrary but nevertheless rewarding sources for unique programming. Since one of my favorite composer-pianists—Billy Mayerl—would have celebrated his 100<sup>th</sup> birthday in 2002, I threw him a pianistic party.

**(SLIDE, Billy recital, 1<sup>st</sup> ½)**

Through audio clips, there were several performers on the program, including Billy himself!

**(SLIDE, Billy video)**

**(SLIDE, Billy recital, 2<sup>nd</sup> ½)**

To finish the program I featured a parade of some of the covers of his piano compositions. As you will see, these covers are virtual miniature works of art.

**(SLIDE SHOW, April's Fool)**

And of course this year—2005—marked the centennial anniversary of composer Harold Arlen's birth, the result of which I hope you will enjoy this evening.

**(SLIDE, Arlen)**

And there is an interesting dichotomy of styles represented by musicians whose 100<sup>th</sup> birthdays we could celebrate musically in the coming years:

**(SLIDE, future 100<sup>th</sup> birthdays)**

Looking for such serendipitous coincidences of birth or title or genre, one can explore “Theme Recitals”, where one can string together apparently disparate composers or styles, but that are united simply by a nationality or title or musical form. One needn't feel compelled to do the entire recital on these themes—although there is certainly an abundant amount of material from which to choose. And one needs to guard against becoming a little too cute:

An Evening of Etudes  
A Barrage of Barcarolles  
A Cornucopia of Capriccios  
A Gaggle of Gavottes  
A Profusion of Polonaises  
A Sampling of Scherzi  
A Wealth of Waltzes  
Nocturnes: Sleepwalkers on Parade

But with some taste and restraint, some of these “themes” could form a section or portion of the evening's offering. And it has been my experience that audiences respond to quirky juxtaposition of

repertoire and will attend the program to see (and hear) how—and indeed, if—these pieces and composers co-exist.

Here are some examples of Theme recitals:

### **1. Dancing Fingers**

(SLIDE, Dancing Fingers)

The choices to consider for this recital are practically endless—tangos, rumbas, gavottes, minuets, waltzes, gigue, mazurkas, sarabandes, and many more—could create a fascinating hodgepodge of styles.

### **2. Those Syncopated Europeans**

The 20s and 30s were indeed

(SLIDE, 4 album covers: Jazz Age, etc.)

the Jazz Age, an Age of Style, of Elegance, and of course, the Age of Gershwin. Having long been interested in Ragtime and other syncopated piano works, I was thrilled to discover that European composers—famous and not-so-famous alike—had composed some terrific syncopated pieces.

(SLIDE, Those Syncopated Europeans, 1<sup>st</sup> ½)

(SLIDE, Those Syncopated Europeans, 2<sup>nd</sup> ½)

### **3. A Program of Preludes**

(SLIDE, Program of Preludes)

Bach, Chopin, Debussy, Gershwin, Ginastera, Ott, Rachmaninoff, and Shostakovich, etc., are just a few of the hundreds of composers who have written Preludes. I have found that audiences are frequently intrigued by hearing some of Bach's Preludes *alone*, without their Fugues

### **4. Ballads and Ballades**

I was intrigued by the title and, since I knew quite a few jazz ballads, I thought it might be interesting to juxtapose some ballads with some ballades from the Classical Literature. I invited Eastman colleagues to perform pieces from their repertoire that were called *Ballades*.

### **5. Excursions**

In this concept, I took the 2 pieces with the titles *Excursions* (the well-known suite by Samuel Barber and a more recent one by English composer, Richard Rodney Bennett) and used them as bookends for the program. Then I continued the musical journey, using the “excursions” composers have taken when to explore other composer's music, either in arrangements (as in the case of the Dobbins' arrangement of the Beethoven 2<sup>nd</sup> movement) or the marvelous Cy Walter renditions of well-known standards, or the fascinating musical trip the German composer, Lothar Perl took, when using Paganini's little tune.

## **7. Upstate Standards.**

**(SLIDE, Upstate Standards, 1<sup>st</sup> ½)**

This was a concert I performed last summer in Graz, Austria, on the occasion of the Grand Finale of the International Workshops, a traveling Pedagogy show that appeared here in Australia in 2001, in Brisbane. For this concert, I was unabashedly promoting a new CD, called *Upstate Standards*, a compilation of songs which have become standard repertoire for singers and pianists, and which were composed by 3 men who were born in the part of New York State called Upstate.

**(SLIDE, Upstate Standards, 2<sup>nd</sup> ½)**

The second half was a tribute to the faculty and participants, who had braved the weather, lost luggage, and delayed flights, for 31 years!

**Stormy Weather** (1933) Ted Koehler/Harold Arlen  
dedicated to all IW participants, staff, family and friends

**Imagination** (1940) Johnny Burke/Jimmy Van Heusen  
dedicated to all the IW Art participants, staff, family and friends

**I've Got the World on a String** (1932) Ted Koehler/Harold Arlen  
dedicated to the IW String faculty and participants

**I Love a Piano** (1915) Irving Berlin  
dedicated to all the IW Piano faculty and participants

**I'll Be Seeing You** (1938) Irving Kahal/Sammy Fain  
dedicated to all IW participants, staff, family and friends

## **8. Nimble Feet and Tricky Fingers**

I am fortunate that the repertoire I am fascinated by has more colorful titles than Sonata, Fugue, and the like...

## **9. Hand Progressions**

My Eastman School of Music colleague, Rebecca Penneys came up with this wonderfully creative idea. She started the program silently, “performing” John Cage’s 4’33”. She ended the program—still at one piano, mind you—with *7 other pianists*, each adding a single hand! Now, can each of you picture your respective fellow teachers joining hands so easily?

## **10. 3 concerts from 2005 MTNA Conference**

- 1. Kurt Weill**
- 2. APA presents**
- 3. Angela Chang**

In your handout, are some examples of alternate repertoire to explore.

**“Blues” written by Classical composers**

<i>Andante</i> (from <i>Excursions</i> (1993))	Richard Rodney Bennett
<i>Blues</i> (from <i>Jazzberries</i> , Op. 25, 1928)	Louis Gruenberg
<i>Blues</i> (from <i>Carnival Music</i> , 1971)	George Rochberg
<i>Blues</i> (from <i>Interplay</i> , 1944) <i>Boogie Woogie Etude</i> (1943) <i>Pavanne</i> (from <i>Symphonette No. 2</i> , 1944)	Morton Gould
<i>Elegiac Blues</i> (1937)	Constant Lambert
<i>Four Piano Blues</i>	Aaron Copland
<i>In slow blues tempo</i> (from <i>Excursions</i> , 1944)	Samuel Barber
<i>Trois Preludes en forme de blues</i> (1937) <i>Spiritual and Blues</i> (1930) (from <i>Sonatine transatlantique</i> )	Alexandre Tansman
<i>Winnsboro Cotton Mill Blues</i> (from <i>Four North American Ballads</i> )	Frederic Rzewski

**Jazz written by Jazz composers**

<i>Flashes; In a Mist; In the Dark</i>	Bix Beiderbecke
<i>Nocturnes</i> <i>“Chromatic Fantasy” Sonata</i> <i>Reminisces of Cattle Country</i> <i>Glances</i> <i>Points on Jazz (solo and 2-piano)</i> <i>Tritonis</i>	Dave Brubeck
<i>Three Novelettes</i>	ZeZ Confrey
<i>Piano Concerto</i> <i>Children’s Songs</i>	Chick Corea
<i>Preludes for Piano</i> (1992; 1995; 2001; 2004)	Bill Dobbins
<i>Three Impressions for Piano</i> (1994) <i>Mainstream Tune</i> <i>Plaintive Blues</i> <i>Bebop n’ You</i> <i>Reflections for Piano, 1994</i>	Joseph Makhholm

**A Ragtime Feast**(a sample plate)

I have often wondered what would happen if I served what the title of these rags indicated, but thought better of the idea, as the feast, while musically happy, doesn’t seem to be particularly tasty.

**Novelty Pieces with Great Titles**

Many titles (which date from the 1920s) are no longer in print; however, some may be found in the US Library of Congress and in several books edited by David Jasen:

- *Ragtime Jubilee: 1911-21* (Dover Publications, 1997; ISBN: 0-486-29946-5)
- *Cakewalks, Two-Steps and Trots for Solo Piano* (Dover Publications; 1997; ISBN: 048629708X)

- *Ragtime Gems* (Dover Publications, 1986; ISBN: 0-486-25248-5)
- *Ragtime Rediscoveries* (Dover Publications; 1979; ISBN: 0-486-23776-1)
- *Ragtime Rarities* (Dover Publications; 1975; ISBN: 0-486-23157-7)
- <http://www.perfessorbill.com/index2.html>

**Two highly recommended publications**

1. *Classical Jazz* by Philip Keveren; Hal Leonard Publishing Corp. (ISBN 0-634-06917-9)
2. *Preludes* by Bill Dobbins; Advance Music  
(<http://www.advancemusic.com/>)

There is a cornucopia of wonderful pianistic delights in these and other non-traditional approaches to modern recital programming. I look forward to hearing about and attending future piano programs that reshape expectations as pianists tickle the ivories *and* the ears, delight the mind, affect the soul, and most of all, entice audiences to eagerly await the next performance of creative repertoire selection.