

# BILL EDWARDS

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## CONCERT INFORMATION

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### PURPOSE AND GOALS

As a scholar of Ragtime and a performing preservationist of Ragtime piano and Old-Time music I have many definitive goals in mind. First and foremost is to entertain all that come to listen. The music itself is entertainment to many, but the performer needs to strive to enhance that music and inject his best qualities into it. This will ultimately generate more interest in both the music and the performer, and provide good word of mouth for both as well. What I do on the stage is not really a lecture, not so much a seminar, and not strictly a musical show; rather, I would call it an *entertainment*.

With that in mind, I provide what I call "**Enlightenment through entertainment.**" I prefer the term *enlightenment* over *education* due to many pre-conceived notions the public may have towards sterile stage presentations. I would rather have people leaving performances either humming tunes that they heard, marveling at the complexity of the music, or, at the very least saying "I never knew that before." By preserving our musical past we are enhancing a great part of our nationalism, as well as a fresh understanding of history achieved through an entertaining perspective. One of the desired effects of this involves stimulating the interest of a new generation of musicians and participants who will keep Ragtime/Old-Time music alive, just as others have kept the tunes of Mozart, Bach, Handel, and even Gabrieli fresh and in front of the public.

Finally, I would like to set in motion the continued interest of those who would endeavor to learn more about Ragtime music and its many lingering influences, both musical and non-musical. This is continually achieved by a series of musical seminars (not lectures), each tailored to a different aspect of the music, or its effects. While each is entertainment in its own right, these carefully researched presentations are intended as educational tools and enhancements of musical and social studies. They also provide an opportunity for participants to both contribute and to inquire about specific interests. While it may be educating, I would still lean towards the enlightenment aspect. An example of this paradigm made tangible can be found in the MIDI and Sheet music area of my website, **RagPiano.com**.

These are not particularly lofty goals; Just the offspring of my desire to do what I feel I do best, and share it with anyone who is willing to listen. It is a fulfilling method of receiving personal gratification by giving the same to others. Music is a language unto itself, one that evokes any known emotion, and can induce nearly any mood. But it is a language that even the non-fluent can understand and appreciate in the hands of the right interpreter.

*Bill Edwards*

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# **"PERFESSOR" BILL EDWARDS**

## **CONCERT REPERTOIRE**

### **PERFORMANCE PIECES**

**BILL** will present many styles of music from the Ragtime Era and associated genres, such as Novelty and early Stride piano. Most of the songs and rags performed will be taken from the following selections:

<b>RAGTIME PIANO</b>		
Maple Leaf Rag	1899	Scott Joplin
Swipesy Cakewalk	1900	Scott Joplin & Arthur Marshall
The Entertainer	1902	Scott Joplin
Weeping Willow	1903	Scott Joplin
Gladiolus Rag	1907	Scott Joplin
The Nonpareil	1907	Scott Joplin
Fig Leaf Rag	1908	Scott Joplin
Paragon Rag	1909	Scott Joplin
Magnetic Rag	1914	Scott Joplin
The Great Crush Collision March	1896	Scott Joplin
Efficiency Rag	1917	James Scott
Grace and Beauty	1909	James Scott
Muskoka Falls - Indian Idyl	1902	Joseph F. Lamb/Bill Edwards
American Beauty Rag	1913	Joseph F. Lamb
Ragtime Nightingale	1915	Joseph F. Lamb
Bohemia	1919	Joseph F. Lamb
Pastime Rags #1, 2, 3, 4, 5	1910s	Artie Matthews
Agitation Rag	1915	Robert Hampton
Mississippi Rag	1897	William Krell
Black and White Rag	1908	George Botsford
Hungarian Rag	1913	Julius Lenzberg
Russian Rag	1918	George L. Cobb
Music Box Rag	1914	Charles "Luckey" Roberts
Cannon Ball	1904	Joseph Northup
Peaceful Henry	1908	Harry Kelly
A Bag of Rags (with Silent Movies)	1913	W.R. McKanlass
Calico Rag	1914	Nat Johnson
Anoma	1910	Ford Dabney

Porto Rico	1910	Ford Dabney
That Dawggone Rag	1913	Maurice K. Smith
Affinity Rag	1910	Irene Cozad
Aviation Rag	1910	Albert F. Marzian (as Mark Janza)
Panama	1911	Will Tyers
Temptation Rag (as a Tango)	1909	Henry Lodge
Castle House Rag	1914	James Reese Europe
The Chevy Chase	1914	Eubie Blake
Ragging the Scale	1915	Edward B. Claypoole
Canadian Capers	1915	Chandler, White & Cohen
Royal Garden Blues	1919	Clarence Williams & Spencer Williams
Grandpa's Spells	1923	Ferdinand "Jelly Roll" Morton
Kansas City Stomps	1924	Ferdinand "Jelly Roll" Morton
King Porter Stomp	1924	Ferdinand "Jelly Roll" Morton
The Fingerbreaker	1938	Ferdinand "Jelly Roll" Morton
The Crave	1938	Ferdinand "Jelly Roll" Morton
A Handful of Keys	1929	Thomas "Fats" Waller
Mule Walk	1924	James P. Johnson
Snowy Morning Blues	1923	James P. Johnson
Memphis Blues	1912	W.C. Handy
Lasses' Blues	1912	Leroy "Lasses" White
Dallas Blues	1912	Hart A. Wand
Dictys on Seventh Avenue	1949	Eubie Blake
Goldenrod Rag	1912	W.C. Handy
The Mechanic's Rag	1989	Marty Mincer
Tha Hanon Rag	1985	Bill Edwards
Blood on the Keys	1989	Bill Edwards
A Ragtime Nocturne	1989	Bill Edwards
The Ragtime Pamela	2000	Bill Edwards
The Wiener Schnitzel Rag	2002	Bill Edwards
The Tuxedo Cat Rag	2004	Bill Edwards

## RAGTIME SONGS

Asleep in the Deep	1897	H.W. Petrie & Arthur J. Lamb
Hello Ma Baby	1900	Joe Howard & Ida Emerson
Under the Bamboo Tree	1902	Bob Cole
In My Merry Oldsmobile	1902	Gus Edwards
Please Let Me Sleep	1902	R. C. McPherson & James T. Brymn
Bill Bailey, Won't You Please Come Home	1902	Hughie Cannon
Hannah, Won't You Open The Door	1904	Andrew Sterling & Harry Von Tilzer
The Yankee Doodle Boy	1904	George M. Coan
Take Me Out To The Ball Game	1908	Jack Norworth & Albert Von Tilzer
Shine On Harvest Moon	1908	Jack Norworth & Nora Bayes
By The Light Of The Silvery Moon	1909	Edward Madden & Gus Edwards
Alexander's Ragtime Band	1911	Irving Berlin
King Chanticleer	1911	Nat D. Ayer & Seymour Brown
The Aba Daba Honeymoon	1912	Jack Norworth
Row, Row, Row	1912	William Jerome & Jimmie Monaco
Moonlight Bay	1912	Percy Wenrich & Edward Madden
By The Beautiful Sea	1913	Harry Caroll & Harold R. Atteridge
Sailing Down the Chesapeake Bay	1913	George Botsford & Jean Havez
He'd Have To Get Under	1913	Clarke, Leslie & Abrahams
Over There	1917	George M. Cohan
Blue My Naughty Sweetie Gives to Me	1919	Swanstone, McCarron & Morgan
The Alcoholic Blues	1919	Albert Von Tilzer & Edward Laska
Saloon	1920	Ernest R. Ball
Sweet Georgia Brown	1925	Maceo Pinkard & Ken Casey
Deep Henderson	1926	Fred Rose
St. James Infirmary Blues	1928	Joe Primrose
Mamies Blues (No. 219)	1938	Ferdinand "Jelly Roll" Morton

## NOVELTIES AND SHOW PIECES

The Midnight Fire Alarm	1900	Harry J. Lincoln
The Burning Of Rome	1902	E.T. Paull
Charleston Rag	1899	Eubie Blake
Lion Tamer Rag	1913	Mark Janza
The Entertainer's Rag	1910	Jay Roberts
Rattlesnake Rag	1917	Ethwell Hansen
Too Much Mustard	1911	Cecil Macklin
12 <sup>th</sup> Street Rag	1914	Euday Bowman
Tiger Rag	1917	Shields & LaRocca
Kitten on the Keys	1921	ZeZ Confrey
Nickel in the Slot	1923	ZeZ Confrey
Rufenreddy	1918	Roy Bargy & Charley Straight
Pianoflage	1922	Roy Bargy
Jim Jams	1922	Roy Bargy
Alabamy Bound	1925	Henderson, DeSylva & Green
Honky Tonk Train Blues	1924	Meade Lux Lewis
Harlem Strut	1921	James P. Johnson
St. Louis Blues	1914	W.C. Handy
California, Here I Come	1924	Meyer, DeSylva & Jolson
Chopinata	1927	Clement Doucet
Poet and Peasant Overture	1846	Franz Von Suppe
Hungarian Dance #5	1872	Johannes Brahms
Skoda Lasky (The Beer Barrel Polka)	1939	Vejvoda, Timm, Zeman & Brown



# **"PERFESSOR" BILL EDWARDS**

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## **CONCERT INFORMATION**

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### **General Format for the Stage Show "Music and Mischief of the 1900's"**

#### **ACT ONE**

##### *Curtain or Lights up on First Song*

Early Rag, March or Galop

##### *Initial Introduction*

Introduce as "Perfessor" Bill Edwards, Professional Purveyor of Pleasingly Pianistic Pyrotechnics. Short discussion of pre-ragtime music (1880-1897) and how and why ragtime came into existence. Punctuate the point with a couple of brief examples of 1890's songs (mostly weepy and pathetic). Move on to "New music for a new century."

##### *Early Examples*

One early rag and one early ragtime song.

##### *The Ragtime Life*

Quick description of itinerant pianists, their influences and influence, and how they survived travel in the 1890's. One or two jokes about ragtime pianists.

##### *Classic Ragtime*

Two classic rags in contrasting styles: Mississippi Valley, New York, Sedalia, New Orleans, etc.

##### *Venues of Ragtime and Old-Time*

Where was it played and by whom. Examples include in the home (by mother), in the music store (by sister), in the bars (by brother), at haughty-taughty social gatherings (by father), and in the districts (by very happy pianists). More jokes about playing ragtime.

##### *Common Ragtime*

One simple or popular rag and one early sing-along piece.

##### *The Competitive Edge*

Description of ragtime competitions and cutting contests. If a pianist is available for a cutting contest an example will be staged using the Maple Leaf Rag or another well known piece. Otherwise, A competition style rag will played (with panache and lots of flash).

#### **INTERMISSION**

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## **ACT TWO**

### *Classical Interlue*

Open with a rag based on a well-known classical tune.

### *Popular Song*

Demonstrate an immensely popular song of the era, complete with band track.

### *Indigenously American*

Tell how popular song evolved from ragtime, and how both comprise the first truly American form of serious music. Add anecdotes about Tin Pan Alley publishers and sales tactics.

### *Make Us Laugh*

One example of comic song. Two if one gets applause.

### *Is It Still Funny?*

Convey some tasteful humor and jokes from and about the era. The use of obscure references and demeaning racial slurs be discussed but no offending examples will be given.

### *Audience Participation and "Oh Yeah" Songs*

Two well known songs with not so well known verses. After trying to fit the verse to a song title the audience says "Oh Yeah" upon hearing the chorus.

### *New-Fangled Inventions*

Player pianos and nickelodeons are highlighted with musical examples of how mechanical music sounded. Show a silent movie clip while playing an associated rag.

### *The Maturation of American Music*

Briefly discuss the evolution of rags into jazz and common popular music. Include at least one flashy example of such.

### *Ragtime's Final Curtain*

A fine example of a beautiful classic rag by one of the "big three" rag composers. Exit from the stage.

### *If they applaud long enough*

Or if the doors are locked! One barn burner encore. Final Curtain.

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# **"PERFESSOR" BILL EDWARDS**

## **CONCERTS AND SEMINARS**

### **ALTERNATE FORMATS, SEMINARS AND DISCUSSIONS**

Some alternate presentations are available for seminars or specialty groups. Listed are the subjects and a brief synopsis. All discussions include a generous helping of related music, and opportunities to ask questions or interject insight and comments.

#### **THE ECONOMICS OF RAGTIME**

This session explores the role that ragtime and its contemporaries played in boosting the economy after the Silver Panic and subsequent depression of the 1890's. Topics include the industries of piano manufacturing (steel, lumber and milling), sheet music (Tin Pan Alley and publishing plants), player pianos and roll production, jobs for women (selling, playing and composing), new roles for blacks, the resurgence of vaudeville, the spread of public performance venues, mechanical forms of performance, and the effects of the unexpectedly large increase in alcohol production and consumption. The talk focuses on the period up to the end of the Great War" and the beginning of constitutional prohibition.

#### **THE ORIGINS OF AMERICAN POPULAR SONG**

Interspersed with both well known and obscure musical examples, this seminar focuses on two different areas. One is the publishing and selling of songs and rags by serious composers, and their unending efforts to keep their music from being both trivialized and plagiarized. The other shows how many songs and performers were created and packaged by Tin Pan Alley publishers, and some of the unusual tactics used to really "sell a song" to the public. Peripheral subjects include the use (or lack thereof) of verses, lyrical content, copyright laws and related problems, competition among music merchants, and the methods used for printing the music, as well as the artists who designed the covers.

#### **THE ART OF THE RAG**

Designed for musicians of all abilities, this is a scholarly look at the elements of ragtime. Topics include roots of ragtime and similar folk music, different regional styles of ragtime, varied performance and composition styles, a detailed structural analysis of at least two different rags, varied examples of syncopation and its applications, and how to learn and ultimately perform ragtime. This is a highly participatory discussion that is geared for groups of less than 100 dedicated (or at least very curious) musicians.

#### **HONKY TONK PIANO**

A review of the period between the original ragtime era and the revival of the 1970s, this successful presentation covers everything from ragtime used in Disney animations of the 1930s to the many honky-tonk piano artists who appeared in the 1950s, and subsequently helped to save the music from extinction. This talk includes many sound examples, a PowerPoint presentation for visual context, and a review of some of the best and worst album covers of that time. There is also a brief discussion of the changes in technology in 1948 that allowed ragtime to be presented on LP for the first time.



## **SHEET MUSIC COVER ART AND ARTISTS**

Music sold well in the ragtime era in part because it was also visual art. This discussion follows early text lithography to the first colorful attempts of E.T. Paull that set a higher standard for sheet music covers, plus some of the best and worst of the ragtime era. It also covers some of the more prominent artist of the time and how their covers not only give us a peek into the social aspects of the ragtime era, but also forecast future artistic forms. This is very visual with both PowerPoint and real examples.

### **TALES FROM TIN PAN ALLEY - A.K.A. HEARTBREAK HOLLOW**

A look into the beginnings and growth of Tin Pan Alley, and many stories of heartbreak plus a few of triumph as the music business became an industry in the early 20th century. Musical examples abound, plus humorous anecdotes surrounding many well-known songs. Also, a look at the publishing business itself, and the foibles many faced when trying to self-publish their works. This is a good overview of life during the ragtime era with little knowledge of the music required in order to appreciate it.

### **THE OFFSPRING OF RAGTIME**

There is a lot of music in this one. It includes many examples of ragtime and the different directions that ragtime split into. These include the Blues (a direct parent of Swing and Rock & Roll), Traditional Jazz (the rage of the twenties and the synthesis of Dixieland), Popular Song (responsible for much of today's pop music forms), and Folk and Country music (later merged with Western style songs) into the 21<sup>st</sup> century. This presentation is great for music history classes and secondary school music assemblies, as many of them are astonished to discover that today's music isn't all that new.

### **SOUNDS OF THE SILENTS**

This can range from a short discussion of what it took to accompany a silent film back in the early 20th century to simply a showing of various short comedies. The discussion part, if utilized, covers famed composers who wrote for film folios, dynamic performers known for their accompaniments, various instruments used, and a look at a number of theater configurations from the town hall to the giant cinema. Films are pulled from such comedians as Buster Keaton, Charles Chaplin, Harold Lloyd, Stan Laurel, Monty Banks, and many others. All have been pre-screened with nothing objectionable, so good for the family. Shows can be adjusted, but three shorts (21 min each) with music and songs in-between is recommended, and titles can be changed for several different performances.

### **COME ON AND HEAR**

A short show that is geared towards younger students and can be tailored for any age groups from 6 to 18, this is a fast paced entertainment that includes many examples of Ragtime, Popular Song, and stories of everyday life in the Ragtime Era. Much of the playing includes some visual antics and can readily hold the attention of most age groups for 45 minutes to one hour.