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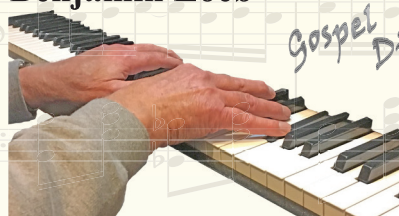
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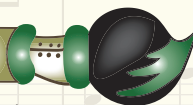


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FROM THE CHAIR

Dear Competitors and Guests,

Welcome to Oxford and the University of Mississippi. Our community is excited about hosting the World Championship Old-Time Piano Playing Contest and Festival once again. The musical styles that you cultivate represent a stimulating addition to our already diverse musical traditions.

We hope that you will enjoy our wonderful venues, diverse eateries, and artistic atmosphere. You will discover that Oxford's reputation as a vibrant cultural and educational center, as well as a great town for celebrations, is well-deserved. My best wishes for a successful and pleasurable stay.

Sincerely,
Dr. Robert Riggs
Professor and Chair
University of Mississippi Department of Music



Nutt Auditorium, part of the University of Mississippi Music Building.

FROM THE ARTISTIC DIRECTOR



Welcome to the 45th World Championship
Old-Time Piano Playing Contest!

I hope you have a thoroughly enjoyable time while you are here. What makes this event unique is the element of friendly competition for pianists of all ages. The inclusion of a variety of musical genres such as ragtime, traditional jazz, novelty song, honky-tonk, boogie and blues allows for a wide variety of musical selections.

Take in the hospitality and southern charm that abounds in our community. If you need anything, just ask one of the many volunteers. Please fill out one of our survey forms in the Nutt Auditorium foyer so we know what you liked and what improvements we might consider for the future. We would also like to know how you found out about our event so we can better focus our advertising in the future. We want you to have a relaxing and fun experience and we want you to come back.

Sit back and enjoy some old-time piano playing from performers from across the country and beyond ... tell your friends about it ... and bring them back with you next year!

Ian Hominick
Artistic Director
WCOTPP Contest and Festival
Assistant Chair
University of Mississippi Department of Music



Hominick accompanies Brady Bramlett during the national anthem at the 2018 Contest.

HISTORY OF THE FESTIVAL

As a fund raiser on Memorial Day in 1975, the Monticello Railway Museum hosted the first of twelve World Championship Old-Time Piano Playing Contest editions that took place in that small town, located about halfway between Champaign and Decatur, Illinois. For eleven of those years, the contest took place on the rear platform of an old railroad caboose to the delight of hundreds of folks in lawn chairs, more in bleachers, and even some perched atop box cars to get a better view. The last year it took place in Monticello was the same day as “Hands Across America” and lots of folks suspected there’d be traffic problems and stayed away. Others were deterred by a chill breeze and cloudy skies with sprinkles of rain as the wind swept over the high school football field, pressed into service in anticipation of bigger crowds. Consequently, 1986 was the year we decided to take our event, which had expanded to two days with afterglow parties, inside.

By 1987, we were ensconced in the Holiday Inn on the west side of Decatur IL, and our stay there lasted until our move to Peoria in the late 1990s. We spent two years with the Four Points by Sheraton Hotel after a long stretch at the Hotel Père Marquette, which closed for renovation. When the Four Points suddenly closed, the Peoria Convention and Visitor’s Bureau came to our rescue and we moved to the Embassy Suites for a few years.

Our first contestant showed up on a day in 1975 that was hot and sweaty and that would eventually be plagued by tornadoes nearby, forcing the contest into a baggage car with a back-up piano. Four contestants showed up but so did about 40 spectators. By year two, we were down to three contestants but had a much bigger audience and the third year, about 600 people came to watch, boosted by our champ’s appearance on the *Mike Douglas Show* in Cleveland, Ohio.

After reading about her in a newspaper story in Chicago which was picked up by the wire services, the show flew her there for an appearance that also had Bob Hope and Jethro Tull’s singer, Ian Anderson. She was thrilled, we were thrilled, and we wound up with a dozen contestants.



Joybelle Squibb, age 71, 1977



Dorothy M. Herrold, Laporte, Indiana

Our champ for the first two years was Joybelle Squibb, a golf-playing granny from Vandalia IL, but in 1977, Dorothy M. Herrold of LaPorte IN, a retired school teacher who got into playing full-time after her husband died, beat her. Herrold won three times in a row through 1979, our first of several three-time winners.

Through the years, the contest expanded from a one-afternoon affair where everybody picked up their lawn chair when the last tune was played and went to take a train ride. The first addition was a party afterward, the first one held at Shakey's Pizza Parlor in Champaign. Everybody spent the next five hours eating, drinking, and singing along with the piano players. Having the event at a hotel solved the problem of lodging for those coming in for both days and also gave us rooms for the afterparties with food service thrown in.

Since 2016, things changed with the contest and all of its events moved from Illinois to Mississippi. Instead of a hotel ballroom for our event, we use a concert hall that's part of the University of Mississippi Department of Music, and are holding our after-hours events at the Chancellor's House Hotel. We hope it was enough fun that you come back next year!

Ted Lemen, Founder



Ted Lemen entertains from the platform of a caboose.



Contest organizers Judy Leschewski and Ted Lemen in the early days

GUEST ARTISTS AND JUDGES

JULIE McCLAREY



Julie McClarey is an award-winning pianist with a style that lights up every venue in which she appears. She has performed at notable locations in Branson, Missouri, Nashville, Tennessee and throughout

the United States. An undefeated National Ragtime Piano Playing Award winner three years in a row, she is equally accomplished with classical selections, hit standards from many eras, as well as traditional hymns and contemporary Christian music. Julie's love of people spills over into her performances, often playing "Name That Tune" with the audience and even having fun playing the piano "backwards." Julie's piano skills began to develop at the early age of six as she learned how to play on the family's upright piano in the living room of the house where her parents still reside. Her training continued as she graduated *summa cum laude* with a degree in Piano Performance at Millikin University. Julie loves to teach as well as perform and has appeared as featured performer and music director aboard *Showboat Branson Belle*; performed with Dino and with Jo Ann Castle of *The Lawrence Welk Show*; has served as Band Leader/Pianist of the *Country Music USA* show at Opryland USA; and was a featured guest on the *Pat Sajak Television Show*.

WILLIAM McNALLY



The *New York Times* has called him "a hot item" and "powerful;" the *Boston Globe* wrote, "sharp soloing;" and the *Santa Barbara Independent* called him a pianist "...with great sympathy and insight." William McNally was winner of the 2016 and

2017 World Championship Old-Time Piano Playing Contests, and is the first three-time winner of the New Rag Contest. His CD release with works by Brahms, Reger and Busoni was lauded by the *New York Times* as "effortless...fascinating...mercurial... and intelligently curious." His Rivermont Records CD – *Chickens 'n' Kittens* – demonstrates his interest in modern and classically trained Ragtime composers, including Bolcom and Godowsky. McNally's recent career has included performances in Washington, D.C., East Islip, East Hampton, Sedalia, Missouri, St. Louis, New York, Pittsburgh, and Dallas, in repertoire ranging from the complete Rachmaninoff *Preludes* to duo-piano pieces to ragtime to work premieres. McNally recently completed his doctorate at CUNY's Graduate Center, where he studied with Ursula Oppens and wrote a ragtime-focused dissertation, currently in preparation for publication. At present, he teaches Fine Arts, Writing about Music, and Music Theory in addition to his accompanying work at Texas State University. For more information, visit <http://www.williammcnally.com>.



The WCOTPP Contest and Festival thanks the

University of Mississippi Museum

for offering

FREE ADMISSION

to all our guests this weekend.

BILL PERRY, JR.



Born in Chicago, Bill Perry, Jr. has been performing music professionally since 1993. Starting out as a rapper, Perry created and produced his own hip-hop music, opening for such acts as Snoop Dog. His music

theory education and early musical experiences lead him to jazz piano. He has been featured on *BET Jazz* twice; is in syndication on BET J's "Jazz Visions;" and has played in Hong Kong, Indonesia, and Canada. His two albums, *Beyond the Darkness* (Bill Perry Trio), and *Phantom* (Bill Perry), as well as a hip-hop single called "Lovely" under his rap name Bill Mysteryo are available on iTunes.

Perry has played in every major blues and jazz festival in Mississippi, as well as at New York's premier blues club, Terra Blues, with his father, legendary blues musician Bill "Howl-N-Madd" Perry. Perry, his father, and his sister Sharo Perry, are featured on a Blues Trail Marker in Oxford, Mississippi for their contributions to the music world in the South and beyond.

The Perry family performed at the Lincoln Center in New York in 2012 for a documentary based on blues musicians from Mississippi called *True Delta*, directed by Lee Quinby. In 2013, Perry also performed in a music showcase at B.B. King's club in New York City. Mixing various styles and influences into his musical mix, Bill Perry is the epitome of the hybrid modern-day musician. Perry currently immerses himself in a variety of musical projects and teaches jazz improvisation here in Oxford.

ADAM SWANSON



Adam Swanson is one of the world's foremost performers of vintage American popular music, including ragtime, early jazz, the Great American Songbook, and more. He holds a Bachelor degree in classical piano and a Master in Musicology from the

Peabody Conservatory of Johns Hopkins University. Although he is only twenty-six years old, Adam has been a featured performer and lecturer at ragtime and jazz festivals across the United States, and he is the only four-time winner of the World Championship Old-Time Piano Playing Contest. He made his New York debut in Carnegie Hall at the age of nineteen, where he performed with Michael Feinstein. Adam has performed at the Cinecon Classic Film Festival in Hollywood and at the Kennedy Center in Washington DC, as well as in Hungary and Switzerland. He has worked with such musicians as Toronto's John Arpin, former rock star Ian Whitcomb, and legendary 1950s recording artist Johnny Maddox, who was one of Adam's greatest influences. Adam performs every summer at the historic Strater Hotel in Durango, Colorado. Visit Adam online at www.adamgswanson.com.

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TERRY WALDO



Terry Waldo is considered one of America's premier performers and presenters of ragtime and early jazz. Known for his virtuoso ragtime and stride piano playing, charming vocals, and disarming wit, he is the

protégé of the legendary Eubie Blake, who called Waldo "an extension of my own musical self." Waldo has played countless New York jazz clubs, including the legendary Cookery, Hanratty's, and Michael's Pub, where he produced and starred in nine critically acclaimed musical revues. He has appeared in concerts worldwide, including the Grand Parade du Jazz in Venice, George Wein's JVC Jazz Festival at Carnegie Hall, and Jazz at Lincoln Center. He recently appeared with the New York Pops at Carnegie Hall, where he performed the world premiere of "The Eubie Blake Concerto."

Waldo has performed and composed for many TV programs and films including *The Tonight Show*, the PBS documentary, *Storyville: The Naked Dance*, and Ken Burns's PBS documentary, *Unforgivable Blackness: The Rise and Fall of Jack Johnson*. Terry has produced and arranged over 40 albums, including a ragtime orchestra album for BMG, and is currently working on albums for Chiaroscuro, GHB, and Delmark Records. His *This Is Ragtime*, presently being republished by Jazz at Lincoln Center, is the definitive book on the subject; it, along with his 26-part series of the same title produced for National Public Radio, fueled the 1970's ragtime revival. In the spring and fall of 2009 he taught a ragtime course for Swing University at Jazz at Lincoln Center. Terry Waldo has been music director for a number of theatrical shows in New York City, including *Mr. Jelly Lord* (directed by Vernel Bagneris), Playwrights Horizons' production of *Heliotrope Bouquet* (directed by Joe Morton), and *Ambassador Satch* (directed by André De Shields), which later opened in London's West End and recently played in Abu

Dhabi and Dubai. His wide-ranging talents were showcased in his one-man shows, *Eubie and Me*, *The Naked Dance: The Music of Storyville*, *Shake That Thing!* and *Waldo's 1927 Revue*.

"He is brilliant and imaginative as a musician and a droll, witty raconteur." -- *San Francisco Examiner*

"Scott Joplin's ragtime, per Terry Waldo's piano playing, is treat enough for any evening."
-- *THE NEW YORKER*

"Terry Waldo, ragtime pianist nonpareil and eminent scholar of the form, is musical director and arranger at the piano. Mr. Waldo is worth the price of a ticket." -- *New York Times*

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2019 SCHEDULE OF EVENTS

THURSDAY, MAY 23rd

7:00 pm	Tune-ups Party at the Chancellor's House Hotel Ballroom
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FRIDAY, MAY 24th

10:00 am	Tour of UM Blues Archive with Greg Johnson
12:00 pm	Lunch on your own
1:15 pm	Tour of UM Museum with Director Robert Saarnio -- University Avenue at South 5th Street
3:00 pm	Workshop with Bill McNally -- Nutt Auditorium <i>Contemporary Approaches to Ragtime Composition</i>
4:00 pm	Workshop with Terry Waldo -- Nutt Auditorium <i>Exploring the Music of Eubie Blake</i>
6:00 pm	New Rag Contest -- Nutt Auditorium
8:00 pm	Ragfest and Duet Contest Chancellor's House Hotel in the Library/Grill Area

SATURDAY, MAY 25th

9:00 am	Junior Division Contest -- Nutt Auditorium
11:45 am	Silent Movie Box Lunch with Adam Swanson Music Building, Room 146
1:00 pm	Regular and Senior Division Preliminary Round -- Nutt Auditorium
6:30 pm	Dinner with the Guest Artists -- Chancellor's House Hotel Ballroom
8:00 pm	Sing-along and Afterglow Party -- Chancellor's House Hotel Ballroom

SUNDAY, MAY 26th

9:00 am	Workshop with Adam Swanson -- Nutt Auditorium <i>Ragtime in Hollywood</i>
10:55 am	Gospel Rag Service with Julie McClarey and Friends OU Methodist Church, University Avenue between 9th and 10th Streets
12:00 pm	Lunch on your own
1:00 pm	Semi-final and Final Rounds, and Seniors Finals -- Nutt Auditorium
6:30 pm	Southern Cuisine Dinner -- Chancellor's House Hotel Ballroom
8:00 pm	Red, White & Blue Farewell Party -- Chancellor's House Hotel Ballroom

Shuttle departs the Hampton Inn for the Music Building Saturday and Sunday mornings at 8:15 am.
Concessions available in the Music Building, but no food or drink permitted inside Nutt Auditorium.
Contest T-shirts, caps, and performer CDs available for sale in the hallway outside Nutt.



CONTESTANT PROFILES



Influenced as a child by the simple, swinging jazz of Count Basie, **Timothy Barton** was struck early on by the Chicago blues and jazz scene along with folk, roots rock and life in the late 60's and early 70's. This allowed

Tim a wondrous emersion in musical influence, allowing him to create a "language through the piano," speaking all sounds of music. Currently, Tim divides his time between collaboration with other musicians and working alone at the computer. Tim's current release is called *Tim Barton at the Piano*.



John Beggs is twelve years old and lives in Madison, Florida. He enjoys tinkering with inventions, rambling through the woods, sailing on the ocean, and most anything that involves a little danger. He has had music in

his bones since he was born. He plays the mandolin and piano, and is learning the clarinet. He is the first student piano accompanist for the Tallahassee Homeschool String Orchestra. John finds great joy in hearing a song and playing it by ear with his own embellishments.



Richie Bliesener II is 14 years old and known as "Ragtime Richie" in hometown Burlington, Iowa. He has played piano for 7 1/2 years and plays violin and percussion as well. He is *Hannibal's Got Talent*

show winner (Hannibal, Missouri) multiple times and has played in Des Moines, Iowa at the Iowa State Fair in *Bill Riley's Talent Contest* in 2015, 2016, and 2017. Rich is an eighth-grade honor student at Aldo Leopold Middle School and loves ragtime music. Each Labor Day weekend he plays ragtime in

the saloon for singing and dancing girls at the Midwest Old Threshers Reunion and has done this for the last 4 years. He has won many talent shows the past few years and plays in his school orchestra, band, and jazz band, as well as at church and area assisted living facilities. He has been selected the last 3 years for honors band, honors jazz band, and honors orchestra. Rich was the only student in Burlington Middle School history to be selected as student of the month twice in the same school year (2018-19). Rich is a piano student of Faye Ballard and won 3rd place, Junior Division, in last year's World Championship Old Time Piano Playing Contest.



Kelton Boblits is from Edmond, West Virginia. He is 15-years-old and in the tenth grade. Kelton started playing piano at the age of six. At age eleven, he learned "Maple Leaf Rag," which sparked his interest in ragtime. He then expanded

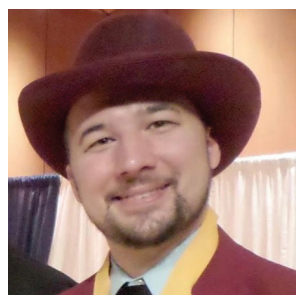
his interests to include stride, early jazz, and boogie-woogie. Kelton has been the piano accompanist for a local after-school program, youth chorus, and youth symphony orchestra. He enjoys performing in WV schools to encourage other students to become involved in music. Kelton also enjoys playing the resophonic guitar, slide guitar, and harmonica. This is Kelton's third appearance in the Junior Division of the World Championship Old-Time Piano Playing Contest: he was a finalist in 2017 and placed first in 2018. This is Kelton's second appearance in the New Rag Contest.



Marcus Borden is an avid player of ragtime piano music, focusing primarily on the works of Scott Joplin. Marcus has a curious mind and an ability to focus. Among his favorite pursuits are mathematics, chess, languages, drawing and

wrestling. He was born in California in the summer of 2002 and spent the first five years of his life in the quiet college town of Davis. From five to eight years

old, he took his turn in the big city (New York City), where he began his piano studies. In 2010, he moved to his current home of Boulder, Colorado. During 2017, he lived in Florence, Italy, nearby the ancient cathedral of Santa Croce, where he headlined a piano recital for the Istituto del Sacro Cuore.



David Cavalari's first professional piano-playing gig was for a few months with the Butte Theater in Cripple Creek, Colorado at the end of 2007, where he introduced the show playing "Maple Leaf Rag" and "Elite

Syncopations," the only two rags he knew how to play at the time. The following year, he started playing piano during the summers for the Alaska Cabin Nite Dinner Theater, where he developed an affinity for the music of Jelly Roll Morton and dazzled audiences with nightly performances of "The Fingerbreaker." Soon afterward, he decided that being a full-time professional musician was far, far too much work, so he went back to school to become a software engineer. He still plays ragtime every day, and has been a four-time finalist at the World Championship Old Time Piano Playing Contest and Festival, where he also won the New Rag Contest in 2015 with his piece "That 45 RPM Rag!" His newest original rag, "The Giant Slide Rag," will be appearing on the CD *Ragtime Wizardry 2*, expected to be released sometime later this year by Rivermont Records.



Michael Coleman has participated as composer-pianist in numerous new music programs and festivals in the U.S. and Russia. He has also had works performed in Costa Rica, France, Kazakhstan, and

Uzbekistan. Recent awards include the 2018 ICC "An Art Artistry Prize" and First Diploma in the

2019 Golden Key International Piano Composition Competition. Pianist Bobby van Deusen premiered Coleman's "Seville Rag" several years ago and included it on his 2016 CD release titled *My Favorite Rags*. Steinway Artist Kadisha Onalbayeva performed his "The '96 Etude" at Carnegie Hall in June of 2018. Coleman received his doctorate from the University of Maryland and holds degrees from the University of New Orleans and the University of South Alabama, studying with Lawrence Moss, Jerry Sieg, and Carl Alette. He is on the faculties of Pensacola State College and the University of West Florida.



Michael Drexler is an award-winning pianist, music business executive, and former music producer and audio engineer with two Grammy nominations to his name. Born in Munich, Germany, Michael started his music education early and

had his first regular piano lesson at age eight. Shortly thereafter, he was chosen for a national TV show as a singer and subsequently performed on television and radio, and appeared on various recordings throughout Europe as singer and pianist. Michael fell in love with ragtime, blues, and jazz music early on after attending his first jam session at age twelve, and soon thereafter started taking formal jazz piano lessons in addition to classical. Later on, Michael graduated from the Berklee College of Music with a degree in jazz piano performance after having finished his master's degree in music production at the Hochschule für Musik Detmold, Germany. Throughout his multi-faceted music career, Michael performed nationally and internationally as a pianist and keyboardist, both as a featured soloist and sideman with various jazz, pop, rock and EDM acts. About three years ago, Michael rediscovered his love for ragtime and early jazz music and subsequently won a medal at the World Championship Old-Time Piano Contest. In his spare time, Michael works as Vice President of Digital Strategy and Corporate Development for Warner Music Group, a major music company with interests in recorded music, music

publishing and artist services, where he leads strategic investments and corporate development while managing existing strategic relationships.



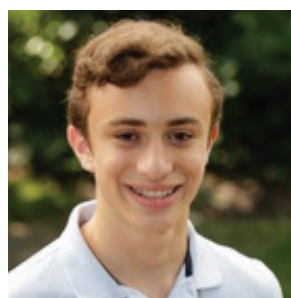
Bill Edwards discovered ragtime when he was six years old, and hasn't been able to leave it alone since. He started his professional career in California in the late 1970s, then resided in Durango CO through the first half of the 1980s, where he took up residence at the famous Diamond Belle Saloon at the Strater Hotel. Bill has lived and worked in Northern Virginia since 1986, applying his vibrant personality and passion for ragtime and history to his stage performances. He has attended all of the major US and Canadian ragtime festivals and competitions, particularly the World Championship Old-Time Piano Playing Contest, where he holds the 1991 title. Bill was a featured performer in the 2012 multi-award winning documentary about the competition, *The Entertainers*, and the Artist in Residence for the Scott Joplin Ragtime Festival in 2014. In 2016 he was awarded the lifetime achievement award in the field of Ragtime Research and Performance by the Scott Joplin International Ragtime Festival, an event for which he is the director of symposia.



Inventive stride, swing and blues pianist **Jean-Baptiste Franc** created his own style by mixing melodic improvisation and stride. A self-taught musician, he was helped by his father, Olivier Franc, and was

influenced by musical greats Donald Lambert, James P. Johnson, Fats Waller and Sidney Bechet. In 2001, he had the chance to play with Fats Waller's guitarist, Al Casey, and earned himself that night the nickname "Little Fats." Jean-Baptiste has received the support of such pianists as Monty Alexander

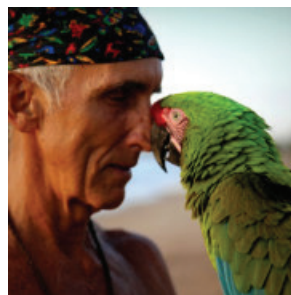
and Junior Mance for his CD recorded with Count Basie's drummer, Duffy Jackson. In 2010, he recorded an album of original compositions made with Melody Federer in Hollywood. With his father, the Tribute to Bechet Band played in such places as Dresden, the Frankfurt Opera House and the Olympia Theater in Paris. As soloist, Jean-Baptiste has appeared at the Lucerne Piano Festival, La Roquebroue, Beaune, *Les nuits du boogie* in Paris, and the Hebdenbridge Piano Festival in the UK (2019).



Daniel Fried is a ninth-grade student at the Sidwell Friends School in Washington, DC. He has enjoyed ragtime music his whole life, and has been composing for several years. In addition to composition, he plays the trombone and piano.



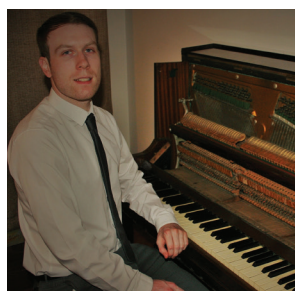
Jack Graham hails from London, England, and last competed in this competition in 2013. When he's not playing ragtime, Jack runs a London-based food and drink business, with 2 cafes and a growing wholesale operation selling healthy snacks and juices to retailers such as Whole Foods. Other hobbies include cooking international cuisines and writing poetry. His favorite note is D flat.



Don Jacobs (aka Four Arrows), of Irish and Cherokee ancestry, is a professor of education at Fielding Graduate University and author of 22 books and many chapters and articles under both his Indian name and his Irish name, Don Trent Jacobs.

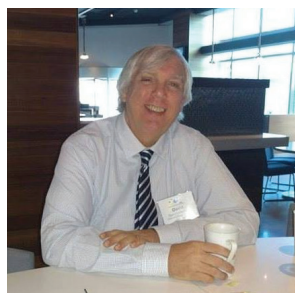
He lived with his artist wife on the coast in central Mexico for a number of years where he was involved in creating the first national marine park on the coast. He placed 4th in the 38th Annual Old Time Piano Playing

Contest, and is featured in the documentary film, *The Entertainers*. Don currently resides in Talent, OR.



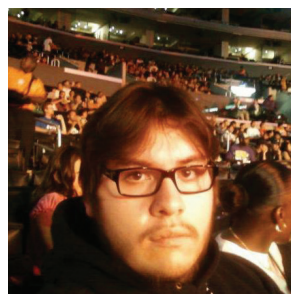
Tom Lakeland, 29, from Staffordshire, Great Britain, returns to Ole Miss for his third consecutive year. Ragtime and other music of the early twentieth century form a core interest and hobby for Tom, who has

made more efforts this past year to perform publicly in the few remote pubs and places that still harbor an old piano. While the New Rag Contest has been the extent of his participation in previous contest years, he now feels that his confidence has built enough to enter the regular division for 2019, although he would much rather be sitting and watching with the audience!



David Leinweber is an award-winning history professor at Oxford College of Emory University with over 25 years of experience in the college classroom. He is also a lifelong pianist and guitarist who has performed

in numerous venues over the years, ranging from clubs and hotels, to concert stages, festivals and churches. He has also placed in numerous flatpicking guitar and songwriting contests. Dr. Leinweber learned to play ragtime piano as a boy when he was hit by a car that broke his leg, among other injuries. Unable to play baseball, he instead spent the summer playing Joplin rags and folk guitar. He even learned “Easy Winners” and “Solace” to perform as a birthday present for his late father. Since those days, Leinweber has been cursed with the dreaded “love of music,” one of nature’s most powerful forces. This love of music has complicated his life in many wonderful and frustrating ways. He is the proud father of two sons, husband to his wife Mary, and a brand-new grandfather.



Born and raised in Los Angeles, **Edward Maraga** has been playing ragtime for eight years after seeing and hearing various artists performing ragtime pieces, especially those of Scott Joplin, on YouTube. Besides playing, he also composes pieces in hopes that others would enjoy both hearing and playing them. His favorite composers are James Scott, Brun Campbell and early folk rags. Having graduated in 2013 from film school, he’s currently a bus operator for the city of LA.



A ragtime aficionado since *The Sting* ragtime revival of the 1970s, **Paul Orsi** is a seasoned performer and composer. From a young age, he was a member of the old Maple Leaf Club and began professionally performing ragtime piano at age 13 in pizza

parlors in and around Los Angeles. Paul has played his high-energy ragtime style in a variety of restaurants and venues throughout Southern California. In 1983, he joined the elite group of Coke Corner Pianists at Disneyland, where he performed for 10 years. In addition to his active performance schedule throughout the 1980s and 1990s, Paul has composed his own piano rags, recorded piano rolls, and produced two solo CDs. After two decades of putting his performing career on hold, Paul is making his comeback on the ragtime scene. He performs at venues all over Orange County, California and is active in the Orange County Ragtime Society and the Rose Leaf Club. You will be sure to enjoy Paul’s exciting style and uplifting performance.



Ron Pufall is happy to return to Oxford to participate in the New Rag Contest. Having recently turned 76, he’s prepared a new tune with four themes. It has two titles, “The ‘That’s That’ Rag,” and “The ‘I Go Wild’ Rag.” A retired elementary school

teacher and church musician, Ron lives in central Wisconsin. He's been writing tunes all his life and is now occupied primarily with jazz. Ron jams every Monday night at Rank's Bar in Adams, WI, with a bluegrass/public-domain/original music group.



John Remmers hails from Ann Arbor, Michigan, and has been playing ragtime since the 1970s revival, all the more intensively since his retirement from teaching mathematics and computer science in 2004.

He performs at ragtime festivals around the country and has competed in the contest in previous years, winning the 2018 Senior Division. His CD, *Hand Played Rags*, is available for purchase at the contest or online at cdbaby.com.



Sarah Schroeder is a 15-year-old high school freshman from Danville, Illinois. Taught by Mrs. Bev Wolfe for the past seven years, Sarah's love for the piano and the ragtime genre continues to grow. Sarah

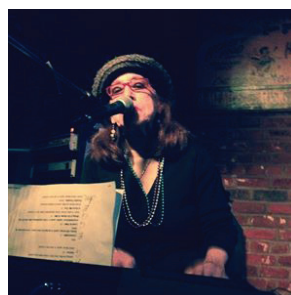
is very active in the music programs at Danville HS where she plays the trombone in Wind Ensemble, marching band, show choir combos and jazz band. Sarah placed 4th in the 2018 contest and is excited to be participating for her 3rd time at the World Championship Old-Time Piano Playing Contest.



Damit Senanayake was first introduced to old-time piano music, specifically ragtime, when he was growing up in Singapore in the 90s and heard a MIDI version of "Maple Leaf Rag" on a floppy disk that

came with his computer's sound card. Since then,

his appreciation for and involvement in performing old-time piano music has increased significantly. He has been a part of the ragtime festival community since 2010 and has been an active participant in Sacramento Ragtime Society monthly meetings since 2014. He has also received the unique appellation, "Ragtime Superfan," from Brian Holland and other musicians. In addition to old-time piano music, Damit also enjoys listening to jazz and other contemporary genres of music.



Diana Stein has been playing piano all her life, and has been earning a living with it for about 35 years. She is especially trained in the "classics," but acquired a taste for ragtime and stride while in her 40s. She also had an opportunity to play for Stevie

Wonder at the Peabody Hotel in Memphis a few years ago. She has loved blues since her early 20's and she & her hubby (on harmonica) come together as the "D&G Boogie Blues Duo." Diana plays piano for St. Jude Children's Hospital and plays at B.B. King's on Beale Street.



Paul Stewart retired from the University of North Carolina at Greensboro School of Music in 2016 after 46 years of service. He has been active in various music teaching associations and served as the Music Teachers National Association President

from 2005 through 2007. As an active performer, he has appeared as piano soloist with the North Carolina Symphony four times and given numerous solo and chamber music recitals. Paul has performed Classic Piano Ragtime in Manchester, England and in Bologna, Italy for international music conferences. He presented his seminar, "Bands, Bars, and Banjos: Influences on Ragtime," for the Scott Joplin Ragtime Festival in Sedalia, Missouri and has also appeared at the Rocky Mountain Ragtime Festival in Boulder, Colorado and

the Sutter Creek Ragtime Festival in California. His longtime interest and research into ragtime piano music culminated in his 2007 CD titled *Rhythm and Rags*. Paul has also presented workshops, lecture recitals and performances at state music teachers conferences and local music teacher associations throughout the United States. He was awarded 2nd place in the Senior Division of the World Championship Old-Time Piano Playing Contest in 2018.



Monty Suffern has played in many parts of the U.S. at various ragtime festivals over the past 10 years after having “stumbled upon” the Scott Joplin ragtime festival in Sedalia, Missouri. Originally from Australia,

he now resides in Texas with his wife Suzi and their five dogs. Since retiring from a 40-year career in academia where he taught Chemical Engineering and Aviation Sciences, these days he has time to concentrate more on his love of old-time piano playing. His playing style is best described as “rollicking,” as he tries to use as many of the notes as he can fit into two hands, and ranges over the entire keyboard. Monty’s other major interest is in aviation and he has held a private pilot license for 25 years. He is currently building an airplane, which is getting closer to the finished product.



Bobby van Deusen (AKA Mr. Piano) has been entertaining audiences for 43 years. A Philadelphia native, he started his musical journey at age six by mimicking the family player piano. He tours

frequently with The Prime Time Trio, and plays four nights a week at the Hilton Sandestin. Bobby is an instrument-rated pilot and a dismal but improving golfer. He’s a life-long Phillies Phanatic and enjoys

making macramé dog leashes for the local Humane Society. Bobby lives in Pensacola, Florida.



Kevin Zhou started to play piano at the age of six. He has been classically trained and has won many medals from various piano competitions. Kevin achieved Grade 10 in the Illinois State Music Examinations in 2019. He won Second Place

in the Piano Primary from the Society of American Musicians in 2018 and the Gold Medal from the Chicago Area Sonata-Sonatina Festival in 2019. Kevin is also the top piano solo performer of the Illinois Grade School Music Association Solo and Ensemble Contest in 2019 as well as the winner of the *Buffalo Grove Got Talent* competition in 2019. Kevin shows a strong interest in jazz and was the 2nd place winner in the Junior Division of the 2018 World Championship Old-Time Piano Playing Contest and Festival. Kevin is currently in the 6th grade at Woodlawn Middle School in Long Grove, Illinois. Besides piano, he also likes playing soccer and flying airplanes with his father.



Olivia Zhou is 9 years old and currently a 4th grader from Buffalo Grove, Illinois. Following her brother’s lead, she started learning piano at age 5, has been classically trained, and achieved several top awards from local music festivals and

competitions. Among these are the Illinois Grade School Music Association Solo and Ensemble Contest in 2019, and the North Shore Chicago Sonata-Sonatina Festival. She is actively participating in both the orchestra and choral programs at school. Olivia’s other major interest is ice skating. She is a USA figure skating member and is training to compete on a professional level. Olivia also enjoys dancing, art, and spending time with friends.

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CHAMPS THROUGH THE YEARS

REGULAR DIVISION

Joybelle Squibb, 1975-6
 Dorothy M. Herrold, 1977-9*
 Bruce Petsche, 1980
 Mark Haldorson, 1981-3*
 Janet Kaizer, 1984-5
 Ron Trotta, 1986-8*
 Julie McClarey, 1989, 1995-6*
 Marty Mincer, 1990 and 1993
 "Perfessor" Bill Edwards, 1991
 Paul Gronemeier, 1992
 Mimi Blais, 1994 and 2000
 Brian Holland, 1997-9*
 Dan Mouyard, 2001 and 2003
 Adam Downey, 2002
 Adam Yarian, 2004-6*
 Ethan Uslan, 2007, 2012, 2014*
 Adam Swanson, 2008-10, 2015*
 Martin Spitznagel, 2011
 Russell Wilson, 2013
 William McNally, 2016 and 2017
 Jean Baptiste-Franc, 2018

SENIOR DIVISION

John Remmers, 2018

DUET CONTEST

Bill Edwards and Adam Swanson, 2015
 Adam Swanson and Four Arrows, 2016
 Daniel Souvigny and Nathan Beasley, 2017
 Adam Swanson and Daniel Souvigny, 2018

JUNIOR DIVISION

Neil Moe, 1985-87
 Dax Baumgartner, 1988-90*
 Adam Downey, 1991-3*
 Marty Sammon, 1994-5
 Dan Mouyard, 1996
 Noah Harmon, 1997
 Adam Yarian, 1998-2000*
 Harrison Wade, 2001 and 2005
 Will Best, 2002
 Adam Swanson, 2003-4, 2006*
 Wesley Reznicek, 2007 and 2009
 Cassidy Gephart, 2008
 Morgan Siever, 2010-11
 Isaac Smith, 2013
 Daniel Souvigny, 2012, 2014-5*
 Nina Freeman, 2016
 Nathan Beasley, 2017
 Kelton Boblits, 2018

NEW RAG CONTEST

Gale Foehner, 1997, "Carondelet"
 Mimi Blais, 1998, "The Turkey"
 Michael Stalcup, 1999
 "Short Mountain," "Falldown"
 Dan Mouyard, 2000
 "Mojo's Marbles"
 Bill Edwards, 2001-2, 2016*
 "The Necromancer"
 "The Wiener Schnitzel"
 "Le Syncope du Papillon"
 David Feurzeig, 2003
 "Stride-Rite Rag"
 Ted Lemen, 2004-5
 "The Last Rag, Standing"
 "The Number 2 Rag"
 John Harmon, 2006
 "The Raspberry Rag"
 Martin Spitznagel, 2007 and 2011
 "Red Elephant Rag"
 "The Smoky Rose"
 Bill McNally, 2008-9 and 2012*
 "Blue Donkey Rag"
 "Mocha Monkey Rag"
 "Fancy Flight"
 Jacob Adams, 2010
 "Procrastinaporag"
 Adam Swanson, 2013,
 "Strater Shuffle"
 Vincent Matthew Johnson, 2014
 "... And So Fourth"
 David Cavalari, 2015
 "That 45 RPM Rag"
 Tied in 2017:
 Jacob Adams, "Quintessential Rag"
 Martin Spitznagel, "Dreams of Irene"
 Jacob Adams, 2018*
 "Split Personality Rag"

* retired 3-time champion

PRELIMINARY ELIMINATIONS SCORECARD

The order of play will be determined by a drawing at 7:30 Saturday morning and will be posted for spectators. Fill in the contestant's name, sit back, and enjoy the competition. Scoring categories used by the judges and Official Contest Rules are described on pages 21 and 24-8.

1. Name: _____
#1: _____
#2: _____
Points: _____

7. Name: _____
#1: _____
#2: _____
Points: _____

2. Name: _____
#1: _____
#2: _____
Points: _____

8. Name: _____
#1: _____
#2: _____
Points: _____

3. Name: _____
#1: _____
#2: _____
Points: _____

9. Name: _____
#1: _____
#2: _____
Points: _____

4. Name: _____
#1: _____
#2: _____
Points: _____

10. Name: _____
#1: _____
#2: _____
Points: _____

5. Name: _____
#1: _____
#2: _____
Points: _____

11. Name: _____
#1: _____
#2: _____
Points: _____

6. Name: _____
#1: _____
#2: _____
Points: _____

12. Name: _____
#1: _____
#2: _____
Points: _____

SEMI★FINALS SCORECARD

1. Name: _____	6. Name: _____
#1: _____	#1: _____
#2: _____	#2: _____
Points: _____	Points: _____
2. Name: _____	7. Name: _____
#1: _____	#1: _____
#2: _____	#2: _____
Points: _____	Points: _____
3. Name: _____	8. Name: _____
#1: _____	#1: _____
#2: _____	#2: _____
Points: _____	Points: _____
4. Name: _____	9. Name: _____
#1: _____	#1: _____
#2: _____	#2: _____
Points: _____	Points: _____
5. Name: _____	10. Name: _____
#1: _____	#1: _____
#2: _____	#2: _____
Points: _____	Points: _____

JUDGING GUIDELINES

RATING SCALE:

5 = SUPERIOR
 4 = EXCELLENT
 3 = GOOD
 2 = FAIR
 1 = NEEDS ASSESSMENT

I. TECHNIQUE

FINGER DEXTERITY
 NOTE ACCURACY
 PEDAL USE
 KEYBOARD COVERAGE
 DIFFICULTY
 MUSICAL VARIETY
 possible pts this category: 30

II. STYLE /INTERPRETATION

TEMPO RHYTHM
 ORIGINALITY MUSICALITY
 ARTICULATION & PHRASING
 CONTRAST & DYNAMICS
 INTERPRETATION
 PREPARATION
 possible pts this category: 40

III. SHOWMANSHIP

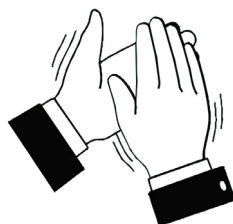
STAGE PRESENCE
 POISE & COMMAND
 AUDIENCE RAPPORT
 SALESMANSHIP
 MUSICAL PRODUCT
 APPLAUSE
 possible pts this category: 20

IV. COSTUME

AUTHENTIC or REPLICA
 (circle one)
 COSTUME
 MAKEUP/GROOMING
 possible pts this category: 10

FINALS SCORECARD

1. Name: _____	4. Name: _____
#1: _____	#1: _____
#2: _____	#2: _____
Points: _____	Points: _____
2. Name: _____	5. Name: _____
#1: _____	#1: _____
#2: _____	#2: _____
Points: _____	Points: _____
3. Name: _____	
#1: _____	
#2: _____	
Points: _____	



SENIOR DIVISION SCORECARD

1. Name: _____ #1: _____ #2: _____ Points: _____	5. Name: _____ #1: _____ #2: _____ Points: _____
2. Name: _____ #1: _____ #2: _____ Points: _____	6. Name: _____ #1: _____ #2: _____ Points: _____
3. Name: _____ #1: _____ #2: _____ Points: _____	7. Name: _____ #1: _____ #2: _____ Points: _____
4. Name: _____ #1: _____ #2: _____ Points: _____	8. Name: _____ #1: _____ #2: _____ Points: _____

SENIOR FINALS

1. Name: _____ #1: _____ #2: _____ Points: _____	3. Name: _____ #1: _____ #2: _____ Points: _____
2. Name: _____ #1: _____ #2: _____ Points: _____	4. Name: _____ #1: _____ #2: _____ Points: _____



JUNIOR DIVISION SCORECARD

1. Name: _____	4. Name: _____	7. Name: _____
#1: _____	#1: _____	#1: _____
#2: _____	#2: _____	#2: _____
points: _____	points: _____	points: _____
2. Name: _____	5. Name: _____	8. Name: _____
#1: _____	#1: _____	#1: _____
#2: _____	#2: _____	#2: _____
points: _____	points: _____	points: _____
3. Name: _____	6. Name: _____	9. Name: _____
#1: _____	#1: _____	#1: _____
#2: _____	#2: _____	#2: _____
points: _____	points: _____	points: _____

NEW RAG SCORECARD

1. Name: _____	6. Name: _____
Tune: _____	Tune: _____
Points: _____	Points: _____
2. Name: _____	7. Name: _____
Tune: _____	Tune: _____
Points: _____	Points: _____
3. Name: _____	8. Name: _____
Tune: _____	Tune: _____
Points: _____	Points: _____
4. Name: _____	9. Name: _____
Tune: _____	Tune: _____
Points: _____	Points: _____
5. Name: _____	10. Name: _____
Tune: _____	Tune: _____
Points: _____	Points: _____

2019 OFFICIAL CONTEST RULES

These are the Official Rules for the 2019 edition of the World Championship Old-time Piano Playing Contest and Festival. All competitors – Junior, Senior and Regular Division – must draw for playing order at an 8:00 a.m. drawing on Saturday, May 25.

PIANO CONTEST REGULAR DIVISION

DATES: The two-day competition to determine the World Champion Old-time Piano Player takes place over Saturday and Sunday of Memorial Day weekend each year. Although festival events begin on May 23, the actual contest dates are May 25-26, 2019.

ELIGIBILITY: Pianists ages 18 and older are eligible to compete. Pianists of any age will be eligible to compete in the New Rag and Duet Contests.

PRELIMINARY ROUND: Contestants must compete in the Preliminary Eliminations (PE's) on Saturday in order to advance to the Semi-Finals and Finals that take place on Sunday afternoon. The PE's will begin at 1:00 p.m. on Saturday and continue until each contestant has been heard.

SEMI-FINALS & FINALS: Those advancing to the semi-finals will be announced on-stage at the conclusion of Saturday's Preliminary Round. An immediate drawing will take place to determine playing position for Sunday's Semi-final Round. The Semi-Finals will begin at 1:00 pm on Sunday with up to ten (10) Regular Division contestants who have advanced from Saturday's Preliminary Eliminations. The Semi-Finals will narrow the field of contestants to the final five (5), who will then compete immediately in the Finals to determine the winner and other finishing places.

REPERTOIRE REQUIREMENTS:

1. Contestants need to prepare six different selections written no later than 1939 (no medleys allowed), two of which must be ballads or standard popular songs, and not considered "Ragtime". At no point may selections be repeated in subsequent rounds.
2. The music must be memorized. Two selections are played in the PEs, and each player who advances into the Semi-Finals on Sunday afternoon will play two more selections that meet contest requirements.
3. Contestants must provide the title, composer and year written

for all selections to be played on their official entry blank, and must be prepared to document a composition's age if challenged.

4. Contestants may change their selections up until the entry deadline of May 15 when selections must be finalized and after which date no revisions to the play list may be made.
5. Contestants must submit a repertoire list that includes all of the selections they will play in the Preliminary, Semi-final and Final rounds not later than the registration deadline of May 15. No changes are permitted after that date. Contestants are not required to reveal repertoire for specific rounds, rather, each contestant may choose their repertoire from their "pool" list provided. Contestants advancing to the Finals must adhere to the theme requirement. This year's theme is "food or beverage", and a reference to this theme must be included in the title of the selection.
6. A contestant failing to provide their playlist by the deadline may re-enter with a late fee if space in the field permits.
7. No religious or patriotic selections are allowed, and vocal or instrumental accompaniment is prohibited.
8. On stage, contestants need provide only the title and composer of their selections prior to their playing although additional information may be requested by the contest MC during their on-stage interview. Composer names must appear on each entry.
9. For the purpose of the World Championship Old-time Piano Playing Contest, the following definition of "old-time" music will apply:

The style of piano playing found primarily in public venues of performance between 1890 and 1939, particularly in bars and piano competitions, consisting of popular songs and instrumentals of that era, including ragtime, traditional jazz, novelty, stride, and boogie, but excluding advanced chord progressions more commonly found by 1940 or later in symphonic, modern jazz and be bop music forms. Selections may also include music idiomatic to solo piano performance and popular dance styles.

2019 THEME: Contestants who advance to the Finals on Sunday afternoon will play two (2) additional selections, one of which must contain a reference to food or beverage in the title. The food

or beverage item **MUST** be mentioned in the title ... no nuances accepted. Note that the “theme” does not apply to Junior or Senior competitors.

SCORING: Point totals are cumulative. Point totals from the PE’s determine contestants for the Semi-Finals. Point totals from the Semi-Finals will be added to the point totals from the PE’s to determine the top five (5) players who then advance to the Finals, where point totals will again be combined.

JUDGING CRITERIA: Judges will award points in each round based on technique, style and interpretation, showmanship and costume. In the event of a tie in points for any place, that contestant with the higher point total in technique will prevail, with the order of other tie-breaking categories to be: style and interpretation, showmanship, and costume.

TIME LIMIT: For the PE’s, Semi-Finals and Finals, a total of eight (8) minutes playing time is allowed for each contestant’s performance for both tunes (not including time for audience applause, interview time with the emcee, etc.). Contestants exceeding the time limits will be penalized five (5) points for each fifteen (15) seconds or fraction thereof, of overtime.

COSTUME: Costumes are required, and the judges will award points based on their old-time appearance or authenticity in the PE’s, Semi-Finals and Finals. Contestants will declare on the entry form whether their costumes are to be judged as authentic period dress (actual or replica) or theatrical performance-type, and they will be judged accordingly.

CHALLENGES: Challenges to a contestant’s selection must be made within five (5) minutes after the playing of the selection has been completed. Other contestants, contest officials and judges may challenge selections for age or other reasons. In the event that a selection does not qualify after it is challenged, the person playing it will be disqualified.

CONTESTANT DRAW: Contestants in all Divisions will report to our “Green Room” on Saturday morning at 8:00 a.m. prior to the PE’s so lots can be drawn for the order of play, and contestants can receive any last-minute instructions. Contestants not in attendance at this time cannot participate in the contest. (Please note that Junior contestants should bring their costume with

them to this drawing for the order of play on Saturday morning as there will not be time to return to the hotel to get them before the first few contestants are scheduled to compete by 9 a.m. For this reason, a complimentary light breakfast will be available in the Green Room on Saturday morning for contestants.

During the actual competitions, if a contestant is not on hand when their playing position is called, the contestant will be considered to have withdrawn from competition. Order of play for the Semi-Finals and Finals will be drawn on stage as soon as practical after completion of judging for that round, respectively.

ENTRY FEE: Each entry form must be accompanied by a \$60 entry fee. This is not refundable unless the contest is canceled.

EXPENSES: The World Championship Old-Time Piano Playing Contest and Festival is not responsible for the cost of travel, meals, lodging or other expenses incurred while competing.

CONTESTANT TICKETS: The contest will provide each contestant with one (1) complimentary all-event ticket for their use plus one additional ticket for a family member or guest. These tickets do not apply to catered events or excursions. Contestants should advise when entering the contest if another ticket is needed.

DEADLINE: The total number of contestants is limited to the first 30 paid entries, and each entry form shall list that contestant’s music selections, to be updated no later than May 15, the contest deadline. Entries will be accepted for up to twelve (12) Regular Division contestants; eight (8) Senior contestants and ten (10) Junior Division contestants. After the deadline, any remaining slots will be filled from the waiting list on a first-come basis without regard to Division.

ENTRY SUBMISSION: The Contest Coordinator, Faye Ballard, will answer rule and contestant questions at this address: eballard@illinois.edu. On line entries will be instantly processed and will assure your registration. Mailed entries are subject to delays, and no entry will be considered official until the appropriate fee is received, with checks made out to the University of Mississippi – May Piano Contest. The address for mail-in entries is Old-Time Piano Contest, c/o Ian Hominick, University of Mississippi Dept. of Music, PO Box 1848, University, MS

38677-1848. Walk-on entries will be accepted on the Saturday of competition until the limit of 30 contestants has been reached or the drawing for order of play has begun, whichever comes first. A late fee of an additional \$50 shall apply to entries received after the deadline of May 15, 2019.

PRIZES: The winner will receive \$1,500, a golden medallion and a permanent trophy. Second place will receive \$1,000 and a silver medallion. Third place will receive \$750 and a bronze medallion. Fourth and fifth places will be awarded cash prizes of \$500 and \$300 respectively, and will also receive bronze medallions. Checks will be mailed to the winners within two weeks of the conclusion of the contest (winners must be sure to complete a W-9 form on site).

ADDITIONAL RULES:

- By competing in the contest, participants agree to allow the use of their photographs and recorded performances to promote the event.
- Disputes arising from the competitions or judging will be resolved by the contest judges, who will make the final decision.
- By entering the competition, the contestant agrees to supply his/her social security number to comply with United States tax laws.
- Contestants must provide complete information on the contest application including home town media contacts. Each contestant should send 1-2 color photographs (minimum 300 ppi) and a short one-paragraph biography for inclusion in the contest program to Ian Hominick at oldtimepianocontest@olemiss.edu
- The use of alcohol or other controlled substances prior to or during competitions may result in disqualification.

ADDITIONAL PROVISIONS FOR THE JUNIOR DIVISION

* Note: Junior contestants should also read all of the rules above, as many apply to both divisions!

ELIGIBILITY: Junior contestants are defined as those 17 years of age or under on the day of competition. Any contestant winning the Junior Division a total of three (3) times (not necessarily in consecutive years) may no longer compete in the Junior Division. However, the age requirement will be waived for them, and they may then compete in the Regular Division.

FORMAT: Up to ten (10) Junior Division contestants play on Saturday and the Junior Division champ will be announced at the close of the Junior Contest. Each Junior Division contestant must prepare two selections, but are not required to play mandatory

standard tunes or comply with the “theme selection” as required in the Regular Division.

PRIZES: The Junior Champion is awarded a prize of \$500 and a permanent trophy. A second-place prize of \$400, third-place prize of \$300, fourth-place prize of \$200 and a fifth-place prize of \$100 will be awarded. The Junior Division champion is traditionally invited to make a special appearance Sunday afternoon to play a tune on stage prior to the beginning of the competitions.

TIME LIMIT: A total of eight (8) minutes playing time is allowed for each contestant’s performance of both their tunes (not including time for audience applause, interview time with the emcee, etc.). The penalty for playing in excess of the time limit prescribed is five (5) points for each 30 seconds, or fraction thereof, of overtime.

ENTRY FEE: The entry fee for the Junior Division is \$40 with a penalty fee for late entry \$25. This entry fee is not refundable unless the contest is canceled.

PARENTAL CONSENT: Contestants in the Junior Division must have their entry confirmed by a parent or guardian by means of a separate email to the Contest Director at oldtimepianocontest@olemiss.edu

ADDITIONAL PROVISIONS FOR THE SENIOR DIVISION

* Note: Senior contestants should also read all of the rules above, as many apply to both divisions! Senior contestants may NOT enter both the Regular Division and senior Contest.

ELIGIBILITY: Senior contestants are defined as those 60 years of age or older on the day of competition. Any contestant winning the Senior Division a total of three (3) times (not necessarily in consecutive years) may no longer be declared champion in the Senior Division. However, the contestant may continue to perform in any other eligible contest.

FORMAT: A total of eight (8) Senior Division contestants may play two selections each on Saturday. Up to four (4) contestants may be chosen to advance to perform two selections each on Sunday’s Semi-finals, after which the champion will be selected. Senior contestants are not required to play the “theme selection” as required in the Regular Division.

REPERTOIRE: Contestants need to prepare four different

selections written no later than 1939 (no medleys allowed), two of which must be ballads or standard popular songs, and not considered “ragtime”. The music must be memorized. Two selections are played in the PE’s, and each player who advances into the Semi-Finals on Sunday afternoon will play two more selections that meet contest requirements. Contestants are not required to reveal repertoire for specific rounds, rather, each contestant may choose their repertoire from their “pool” list provided. Contestants may play their selections in any order from their list within each round as long as selections are not repeated.

PRIZES: The Senior Champion is awarded a prize of \$200; a permanent trophy and a waiver of registration fees for the following year’s Contest.

TIME LIMIT: A total of eight (8) minutes playing time is allowed for each contestant’s performance of both their tunes (not including time for audience applause, interview time with the emcee, etc.). The penalty for playing in excess of the time limit prescribed is five (5) points for each 30 seconds, or fraction thereof, of overtime.

ENTRY FEE: The entry fee for the Senior Division is \$50 with a penalty fee for late entry \$25. This entry fee is not refundable unless the contest is canceled.

NEW RAG CONTEST

ELIGIBILITY: Contestants of any age are eligible to compete.

ENTRY FEE: The entry fee is \$30 and is not refundable unless the contest is canceled.

TIME LIMIT: A five-minute time limit applies from a tune’s start to finish.

PRIZE: The prize for the New Rag Contest shall be \$200 and a trophy.

PERFORMANCE: A competitor may play a composition themselves or designate another piano player to do so for them beginning at 6:00 pm on Friday following a drawing for the order of play. The competition will continue until all have been heard, with the single winner being announced by the judges following the close of the competition. Composers who are not in attendance must solicit a performer and provide the printed score

to the performer no later than one month in advance.

SPECIFICATIONS: To qualify, the composition entered must be an original Rag, with three or more themes, that has not been previously published, recorded for sale, or previously played in this contest. Composers are limited to one entry per year.

STYLE: The selection should adhere as close as possible to the authentic form, melody, rhythm and harmonic language of the ragtime era. Three to four sections are compulsory, each containing distinct contrasting themes. New works should also contain familiar rhythmic features normally associated with ragtime such as syncopation and regularly accented accompaniment. Composers are permitted creative latitude with regard to melody and harmony while, at the same time, adhering to the historic definition of a “rag.”

JUDGING: The contest provides qualified judges familiar with the music and capable of judging the composer’s success in writing Ragtime music. Each composition will be judged on originality, musicality and audience appeal. A written score of the music is not required by the judges.

ENTRY DEADLINE: The New Rag Contest is strictly limited to a total of ten (10) competitors. Walk-on entries will be allowed provided there are fewer than 10 advance entries.

ENTRY SUBMISSION: The Contest Coordinator, Faye Ballard, will answer rule and contestant questions at this address: eballard@illinois.edu. On line entries will be instantly processed and assure registration. Mailed entries are subject to delays, and no entry will be considered official until the appropriate fee is received, with checks made out to the University of Mississippi – May Piano Contest. The address for mail-in entries is Old-Time Piano Contest, c/o Ian Hominick, University of Mississippi Dept. of Music, PO Box 1848, University, MS 38677-1848.

DUET CONTEST

The Duet Contest usually transpires during one of our after-hours events (usually Friday night) and is spontaneous in nature. Pre-registration is not required to participate but the rules that have been tailored to this event are listed below.

ELIGIBILITY: Contestants of any age are eligible to compete.

ENTRY FEE: The entry fee is \$30/each for two players competing

on two pianos or both on a single piano. This entry fee is not refundable unless the contest is canceled. NOTE: An individual may collaborate in only ONE pairing. Limit is 10 pairings for this contest.

TIME LIMIT: A five-minute time limit applies from a tune's start to finish.

PRIZE: The winning pair will receive trophies and 50% of the money paid for entry fees and ballots. The piano contest will retain the other 50% for its operating account.

SPECIFICATIONS: Any tune played must be written prior to 1940.

JUDGING: For a \$5.00 charge, spectators may purchase an official ballot to vote for a single duo. There are no official judges for this event; the audience picks the winner!

ENTRY DEADLINE: Entries will be accepted up until the start of this event if not all ten (10) spots are filled, and the contest may adjust the schedule to allow more entries if warranted.

ENTRY SUBMISSION: The Contest Coordinator, Faye Ballard, will answer rule and contestant questions at this address: eballard@illinois.edu. On line entries will be instantly processed and assure registration. Mailed entries are subject to delays, and no entry will be considered official until the appropriate fee is received, with checks made out to the University of Mississippi – May Piano Contest. The address for mail-in entries is Old-Time Piano Contest, c/o Ian Hominick, University of Mississippi Dept. of Music, PO Box 1848, University, MS 38677-1848. Entries made on-line or by mail need only name the two piano players on the entry form and need not reveal their musical selection, which will be played on one or two pianos

ACKNOWLEDGEMENTS

The Contest would like to thank the following individuals and groups for their contribution to this year's event:

The University of Mississippi Department of Music
The University of Mississippi Lecture Series
The University of Mississippi Blues Archive
The University of Mississippi Museum
Phi Mu Alpha Music Fraternity
Visit Oxford
Oxford Police Department
Yoknapatawpha Arts Council
Chancellor's House Hotel
AMRO Steinway Dealership

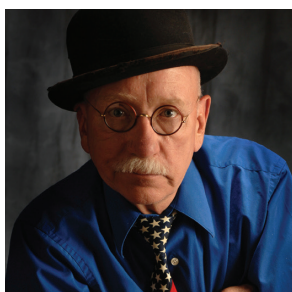
PLUS all of the students and individuals from the Oxford community who have stepped forward to help make this event run smoothly.



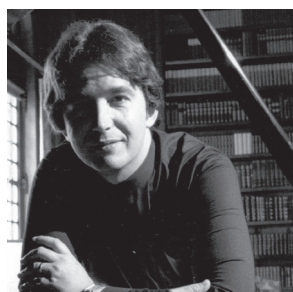
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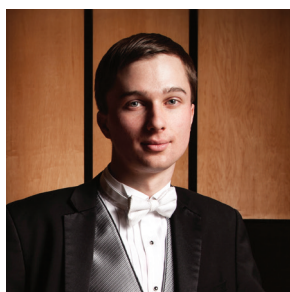
CONTEST PERSONNEL



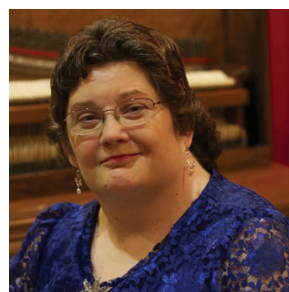
TED LEMEN
Founder and Emcee
Bradley IL



IAN HOMINICK
Artistic Director &
Site Coordinator
Oxford MS



ADAM SWANSON
Co-Emcee
Durango CO



FAYE BALLARD
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SAMANTHA SIMPSON
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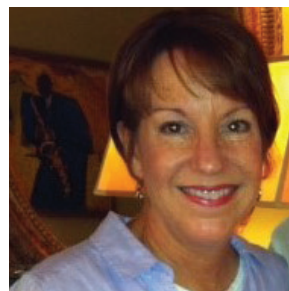
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LARA DAVIS
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Chancellor's House
Hostess, Oxford MS



JEANNE LIPPINCOTT
Sales
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CATHERINE SMITH
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The Contest would also like to thank the following people for their efforts and contributions:

Ricky Burkhead
Brady Bramlett
Ben and Michelle Fuller
Rex Brunt

Tyler Wadkins
Lawrence Routt
Benjamin Rorabaugh
Yuan-I Hung

Gary and Janita Lockheimer

OPPORTUNITIES FOR GIVING

The Contest operates as a non-profit entity through the University of Mississippi Department of Music. A separate budget is not provided for Contest operating expenses. Funds must be generated through ticket sales and grants to go toward prizes & trophies, guest artist & judges' fees, staff hotel, advertising, and a host of other logistical expenses.

If you would like to donate to the Contest to help defray these expenses, please consider donating at one of the following levels.

\$100 to \$249

Ragtime Nightingale

Known as the "Lullaby of Ragtime," the "Ragtime Nightingale" was composed by Joseph Lamb (1887-1960) in 1915 and is one of the most played pieces from the ragtime literature.

\$250 - \$499

Southern Beauty

Originally entitled "Lovey Dovey," Charles L. Johnson (1887-1960) composed this lovely ragtime piece in 1907.

\$500 - \$749

Lion Tamer

Subtitled "Syncopated Fantasia," the "Lion Tamer Rag" was written in 1913 by Mark Janza (1876-1947) and remains a staple of the ragtime catalog.

\$750 - \$999

Finger Buster

The outspoken New Orleans legend Jelly Roll Morton (1890-1941) claimed to have "invented jazz" in 1902. Notwithstanding, he wrote some spectacular works for piano, including "Finger Buster" in 1937.

\$1,000 +

Tickled to Death

Charles Hunter (1876-1906) was a blind pianist from Columbia, TN who composed his first hit rag, "Tickled to Death," in 1899.

Checks should be made payable to: University of Mississippi May Piano Contest

Mailing address: Ian Hominick, Contest Artistic Director
UM Department of Music
PO Box 1848
University, MS 38677-1848

Many thanks for your patronage and support of the
ONLY comprehensive competitive event for old-time pianists,
and for the opportunity you are providing these talented performers!





CONTEST PATRONS

The Contest wishes to thank the following individuals who have donated since last year's Contest for their generosity in contributing toward this year's Contest expenses:

Tracy Boyce DeLeon	Bentonville, Arkansas
Gordon H. Dunkin, Jr.	Vestavia, Alabama
Peter Fahrenwald	Chicago, Illinois
Dave Goodlaxson	Galesburg, Illinois
Jack Graham	London, England
Scott and Roma King	Shenandoah, Iowa
Adam Kucirek	Imogene, Iowa
Shelby R. Lee III	Memphis, Tennessee
Mary Lenehan	Chicago, Illinois
Dave Liddy	Camden, New York
Lowell F. Lynde	Monticello, Arkansas
Danny Matson	Madison, Wisconsin
Toby McDaniel	Springfield, Illinois
Duane Pannell	Memphis, Tennessee
Wanda Riseman	Springfield, Illinois
Mark Wilgus	Colleyville, Texas
Michael J. Winstanley	Croydon, Pennsylvania
Yijun Zhou	Buffalo Grove, Illinois



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*In remembrance of
ragtime piano legend*

Johnny Maddox
(1927-2018)



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