

OXFORD,  
MISSISSIPPI

MEMORIAL  
DAY WEEKEND

---

---



46TH  
YEAR



WORLD CHAMPIONSHIP

---

OLD-TIME  
*piano playing*

---

CONTEST AND FESTIVAL

---

---

2022

MAY 26\*29

# FROM THE ARTISTIC DIRECTOR

Welcome to the 46th season of the Old-Time Piano Contest! After a two-year hiatus, it is indeed good to be back again for live performances. Thank you to those who tuned in for our virtual showcases during the pandemic and a sincere thank-you to all who donated to the operation of the Contest during this interval. 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.

We hope that the New Rag and Junior competitors will stick around to hear the Saturday and Sunday events and that the Juniors will take advantage of the opportunity to hear new repertoire, meet the various competitors and speak with our guest artists and judges.

Take in the hospitality and southern charm that abounds in our community. If you need anything, just ask! 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.

In light of the pandemic, all of our after-hours events will be held outdoors each evening at the Oxford Pavilion located at the intersection of University Ave. and Bramlett Blvd. A food truck and bar will be on site each evening as well as our guest artists and competitors. Grab some friends and come out for a relaxing and fun time.

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



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



# CONTENTS

Welcome .....	2
History of the Festival .....	4
Guest Artists and Judges .....	6
2022 Schedule of Events .....	8
Contestant Profiles .....	9
Champs Through the Years .....	17
Scorecards .....	18
2022 Official Contest Rules .....	22
Contest Personnel .....	27
Opportunities for Giving.....	28



# 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. 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

## SONNY LEYLAND



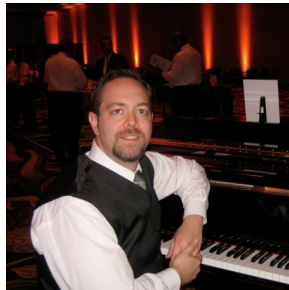
Carl Sonny Leyland was born & raised on the South Coast of England, growing up close to the city of Southampton. As a child he was drawn to the American music which he heard on LP records his father would play. It was here that he developed an appreciation for

Dixieland jazz, the rock & roll of the 1950s & the country music of Jimmie Rodgers & Hank Williams.

In 1997, feeling the need for a change, Leyland relocated to Southern California. He joined Big Sandy & His Flyrite Boys, the well-known rockabilly & western swing group, & toured with them for over three years. By this time his repertoire had expanded to include ragtime & early jazz styles which enabled him to become part of the traditional jazz scene around Los Angeles & San Diego. In June of 2003 the Carl Sonny Leyland Trio was formed with drummer Hal Smith & bassist Marty Eggers. There was such a natural synergy between the three musicians that a recording of their first performance was good enough to issue on a CD (Broadway Boogie – now out of print) Their versatile combination has proven successful over the years. They have recorded seven CDs to date (including a collaboration with Nathan James & Ben Hernandez) & continue to work steadily on the festival scene.

Still active in the blues world, Carl Sonny Leyland appears on occasion with such notables as James Harman, Kim Wilson & Rod Piazza. This year he is a featured artist on the Legendary Rhythm & Blues Cruise. Leyland has also continued his involvement with the rockabilly scene & plays each year in the backing band at Viva Las Vegas & more recently at the Summer Jamboree in Senegalia, Italy. In this capacity he has worked with such notables as Janis Martin, Ruth Brown, Billy Lee Riley & Carl Mann. Whether playing solo or with his trio, Leyland's playing displays an infectious spontaneity, providing plenty of surprises for the listener. While he possesses the necessary vocabulary to pay tribute to the greats of old, he refuses to limit himself to this & prefers to let each performance be an opportunity to say something new. His repertoire spans the Ragtime era to the 1950s & includes a number of self-written works.

## BRIAN HOLLAND



Brian Holland is an internationally-renowned pianist, composer, recording artist, and entertainer who has enjoyed a music career spanning more than 40 years. Brian spent his formative youth playing in pizza parlors and

clubs throughout Indiana and the Midwest. In 1999, he won his third consecutive title in the World Old-Time Piano Playing Championships, and was retired from competition.

Brian has performed with some of the hottest jazz bands in the US – Holland-Coots Jazz Quintet, Big B.A.D. Rhythm, GROOVUS, Holland-Coots Swingin' West, and others – and has traveled all over the world performing his creative styles of jazz, ragtime, stride, swing, boogie, and blues.

Brian has multiple solo and ensemble recordings to his credit (available at [www.shanesmohawk.com](http://www.shanesmohawk.com)), and earned a Grammy nomination for his work with Bud Dresser on their 2006 album, "Ragtime-Goodtime-Jazz".

From 2015-2020, Brian served as the Artistic Director for the Scott Joplin International Ragtime Festival (Sedalia, MO). He is currently Co-Creative Consultant for the Monterey Jazz Bash by the Bay (Monterey, CA), as well as Artistic Director for the Central Pennsylvania Ragtime and American Music Festival (Orbisonia, PA).

"Brian Holland has to be one of the fastest, cleanest players anywhere today. Every note, no matter how swift, is as sparkling clear as Waterford crystal. His touch is assured and he makes even the most complex passages sound easy."

– Jack Rummel, prominent reviewer & performer

"Brian Holland's lightening-fast left hand bangs out a clean, steady rhythm while his right hand skitters up and down the keyboard rendering the melody in thick chords. Watching his energy and dexterity is narcotic."

– The New York Sun

## 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-eight 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.adamswanson.com](http://www.adamswanson.com).

# 2022 SCHEDULE OF EVENTS

## THURSDAY, MAY 26th

<b>7:00 pm</b>	Tune-ups Party -- Oxford Pavilion
----------------	-----------------------------------

## FRIDAY, MAY 27th

<b>9:30 am</b>	Trolley Ride Guided Tour of Oxford (pick-up at Band Loop)
<b>2:00 pm</b>	Workshop with Carl Sonny Leyland -- Nutt Auditorium <i>All About the Blues &amp; Boogie</i>
<b>3:00 pm</b>	Workshop with Brian Holland -- Nutt Auditorium <i>Playing Second Fiddle to Everyone</i>
<b>6:00 pm</b>	New Rag Contest -- Nutt Auditorium
<b>8:00 pm</b>	Ragfest -- Oxford Pavilion

## SATURDAY, MAY 28th

<b>8:00 am</b>	Contestants Draw for Playing Order -- Rm. 153
<b>9:00 am</b>	Junior Division Contest -- Nutt Auditorium
<b>11:45 am</b>	Silent Movie Box Lunch with Adam Swanson -- Band Hall
<b>1:00 pm</b>	Regular & Senior Division Preliminary Round -- Nutt Auditorium
<b>7:00 pm</b>	Sing-along and Afterglow Party -- Oxford Pavilion

## SUNDAY, MAY 29th

<b>10:55 am</b>	Gospel Rag Service with Paul Orsi & "Perfessor" Bill Edwards OU United Methodist Church
<b>1:00 pm</b>	Semi-finals, Seniors Final & Finals -- Nutt Auditorium
<b>7:00 pm</b>	Red, White & Blue Farewell Party -- Oxford Pavilion

**Concessions are available in the Music Building but no food or drink permitted in Nutt Auditorium. Food Truck & Bar with beer and signature drink will be available each evening at the Oxford Pavilion. 2022 Contest T-Shirts, caps, and performer CD's are also available for sale in the hallway.**





# CONTESTANT PROFILES



Born and raised in Minneapolis, MN **Jacob Adams** began studying piano at 10 and later studied at the Cleveland Institute of Music and the University of Illinois. He became part of the ragtime circuit in

2009 when invited to perform at the Scott Joplin Ragtime Festival and participated in the Old-Time Piano Playing Contest the following year, when he started work for Royal Caribbean Cruises playing piano on the *Harmony of the Seas*. He currently resides in Chicago.



**Andrew Barrett** is from a musical family and grew up in New York, New Jersey, and California, hearing traditional jazz, swing, and ragtime music since birth. Both his father and uncle are professional jazz musicians

and nearly every other immediate family member plays, or played, a musical instrument at some point. He is currently a professional musician active in the Orange County and Los Angeles County areas of California, has been on the trad. jazz scene since 1998 and has been on the Ragtime Scene since 2001. He has also played in local rock and bossa nova bands as a keyboardist and percussionist. To help improve his own friends' piano styles, he has been enjoying and seriously studying the real sounds of vintage pop music, salon music, ragtime, and jazz from original era recordings and music rolls, for decades, and also trying to share these riches with the world via pianist-playlists compiled on his YouTube channel "Great Pianists".

Andrew's main other hobby is researching and collecting automatic musical instruments, such as player pianos, orchestrions, band organs, and music boxes; and also is interested in and researches/collects reed organs and theatre pipe organs.



Influenced by the simple, swinging jazz of Count Basie as a child, **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 15-years-old and he lives on a farm in Madison, Florida. He has had an ear for music since he was born. John plays bass, mandolin and piano. He plays with the Tallahassee Homeschool String Orchestra and at various entertainment

venues. John reads music but prefers to play by ear. Listening to early jazz musicians including George Gershwin and Irving Berlin and replicating their original sound is among his favorite pass times. When not playing music, John enjoys sailing, tinkering on the farm and learning to fly. To find out more about John and to hear his music visit [www.johnbeggs.us](http://www.johnbeggs.us).



**Pedro Bernardez** is an awkward pianist-composer from faraway Caracas, Venezuela. What he lacks in social graces, he attempts to make up with consummate *pianomanship* rooted in ragtime aesthetics. Described as a man, he enjoys skimming outdated technical manuals and engaging

in precious wordplay.



**Richie Bliesener II**, a two time 3rd place winner in the contest is a 17-year-old junior at Burlington Community High School in Burlington, Iowa. Since Richie first entered the contest 6 years ago with a passion for ragtime, he had plenty of time during the Covid-19 pandemic shutdown to expand to playing modern jazz and classical music. He plays piano in the school jazz band, percussion in concert, marching and pep band and violin in orchestra. He plays a regular weekly gig at a local wine bar. Richie has taken up playing the organ within the last year and plays both piano and organ at Burlington area churches. Richie plans to pursue a bachelor of music degree and certification as a music therapist in the future



**Bill Edwards** has been a part of this competition as both contestant and sometimes organizer/board member since 1987. He has finished in the top five more than 20 times over the years, and was the 1991 champion. All efforts to force him into retirement have failed to date. Bill also spends copious time growing his website of 25 years that is focused on ragtime history and performance. He has amassed a library of over 40 albums of his performances, and in 2016 was awarded the lifetime achievement award by the Scott Joplin International Ragtime Festival, which still does not get him into country clubs, but remains a great honor. A proponent of all things old-time, his perspicacity and other general ailments help him to continue a proud tradition of both participating in these events and mentoring younger performers who want to take him down a notch, respectfully, of course. Find out more at <http://ragpiano.com>



**Michael Coleman** has participated as composer-pianist in numerous new music programs and festivals in the U.S. and Russia and has also had works performed in Central America, Europe,

and Eurasia. Recent awards include the First Diploma in the 2021 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" and he also premiered his "Eastern Shore Rag". He 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 music faculties of Pensacola State College and the University of West Florida.

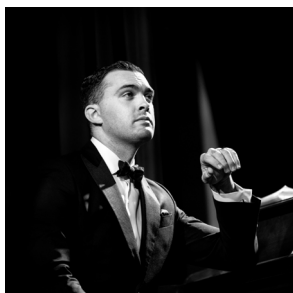


**Joseph Ellerbrock** is a 66 year-old single, retired electrical engineer with a love for Johann Sebastian Bach, Scott Joplin, and his two dogs, Torah and Buppy. Joseph is a native Texan with many varied interests.



**Eve Elliot** was born and raised in Silicon Valley CA where she took 9 years of classical piano lessons starting at age 7. At age 18 she was inspired to learn how to improvise after an impromptu jam session broke out in a friend's garage and her classical rigidity rendered her unable to participate. She wrote songs and played guitar in rock bands while earning her BA in linguistics at UCLA. After working as a translator for several years, she had a change of heart and decided to pursue music full-time in 2018. Not long after, she

was introduced to ragtime music at a Los Angeles bar where fellow contestant Andrew Barrett was playing piano. She is currently making a living as a musician in LA, playing piano at bars, churches, and amusement parks. Eve also plays accordion with her Greek folk band *The Galamatas*.



**Warren Ertle** is a composer, arranger, bandleader, and pianist currently residing in Tuscaloosa, Alabama where he is pursuing a Doctor of Musical Arts in Composition at the University of Alabama.

While completing a Master of Music at Boston Conservatory at Berklee, Ertle founded GreenLight Jazz Orchestra with three other masters students. The eight-piece Dixieland ensemble performed the “traditional” jazz repertoire alongside brand new compositions, and appeared at FirstNight Boston 2020 and on NBC Boston before the pandemic abruptly halted all operations. While continuing to be an active solo performer of the early American popular and jazz vernaculars, Ertle has collaborated with artists such as John Clark, Bill Reynolds, Arnt Arntzen, Dan Gabel, and Vince Giordano. He currently serves as the pianist/staff arranger at the 41st Army Band and is a board member of the American Big Band Preservation Society.



**Michael Flores** is 16-years-old and has been playing piano since the young age of 5. He studied piano at the Yamaha School of music until the age of 15 when his teacher graduated him

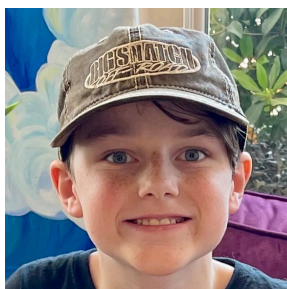
from the junior division. In 2019, Michael and his family visited the San Diego Jazz Festival and met the phenomenal Paul Orsi and has been studying with him ever since. Michael has built up a large repertoire of ragtime music, from Scott Joplin to

ZeZ Confrey, and has adopted the stride piano style. He has also started to perform out in public at retirement centers and malls with his dad who accompanies him with either an upright bass or drums. He has also participated in his School’s music program including Marching Band and Musical Theater, in which he plays the clarinet.



**John Patrick Hutchinson, Jr.** is thirteen-years-old and is from North Carolina. He is homeschooled at Sealight Education Academy and he has completed the eighth grade. His favorite activities are reading, playing this piano, and playing

soccer. He began taking piano lessons in 2014. In 2018, he won second place in his age division of The Young Musicians’ Festival in North Carolina. He also received an honorable mention in the Steinway Young Artist Piano Competition in Charlotte, North Carolina. In 2019, he performed and won his age division at The Young Musicians’ Festival in North Carolina. That same year, he performed a solo recital at the Marble Palace in St. Petersburg, Russia. One of his favorite types of music to play, from the very beginning, was ragtime-era music. His very first recital piece that he chose to play, to the horror of his piano teacher, was a rag. Even now, he almost always chooses music from that time period to play at piano festivals for his “contrasting style” piece. John Patrick’s favorite aspect of ragtime music is the freedom to choose his own dynamics (and sometimes tempo) within the musical structure.

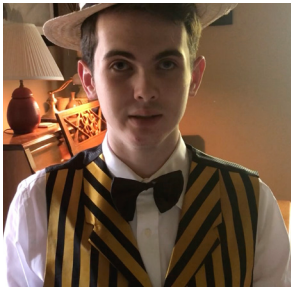


**Alexander Hutchinson** is twelve years old and is from North Carolina. He is homeschooled at Sealight Education Academy and has completed the seventh grade. His favorite activities are playing music, singing, and completing any kind of building

projects. Alex competes on a Trampoline and Tumbling Gymnastics team, and holds both State and Regional



titles in power tumbling. He began studying piano in 2015. In 2019, he competed and performed as a finalist in the Weymouth Woods Young Musicians' Festival. That same year he performed a concerto as a finalist with the St. Petersburg Philharmonic Orchestra in St. Petersburg, Russia. Alex's favorite style of ragtime music to play is a cakewalk, although, as a breakfast foodie, he also loves any rag that contains a breakfast food in the title.



**Caleb Kellum** has been playing piano for almost five years now. He composes a bit on the side but this is his second ever ragtime composition. When he heard about this contest through his piano teacher, Sandy

Coutoumanos, he had to do it.



Born in Oakland, California in 1962, **Riccardo La Spina** was immersed in musical and theatrical performance from an early age, and began collecting historical recordings of singers about the same time. His love for Ragtime was sparked in the

early seventies, coinciding with the Ragtime revival. He resumed composing rags and songs in 2004 which led to subsequent events including Ragtime Corner at the 2006 Sacramento Jazz Jubilee, where La Spina was featured both as a solo pianist and in several solo vocal sets, accompanied by Tom Brier. He has studied voice, vocal pedagogy, and historical musicology in Europe. As a musicologist, La Spina's interests in the nineteenth century include the history and development of vocalism in the Italian style and the development of melody and opera in Mexico and Spain. He has presented papers at major international conferences and is also a contributor to the New Grove's Dictionary of Music and Musicians.



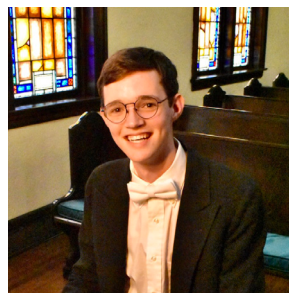
From Staffordshire, UK, **Tom Lakeland** works as an Inorganic Technician and Analyst. Besides a scientific interest, playing and writing ragtime occupies a prime place among his hobbies. Over the past two years, Tom has been looking into the life and music

of Charles L. Johnson and other Missouri musicians, seeking out additional biographical details and small-press music arrangements. Preservation of the past is an important value to Tom, who also collects shellac 78s, sheet music, pulp magazines, music journals and books.



**David Leinweber** is a history professor at Oxford College of Emory University with thirty years of classroom experience and a lifetime of playing music. A Michigan native, Leinweber studied for years under Mrs. Mildred Benson, a wonderful

teacher who frequently admonished that "A day without scales is like a day without the Lord." As a boy he learned theory and technique, as well as rags, boogies, classical music, and guitar. Despite his life as an historian, Leinweber has maintained an active musical profile. His guitar playing has earned him the nickname "The Flatpicking Professor." In 2003 he released a popular CD of solo piano hymns, *Sunday Morning Favorites*. He has also written on music's role in history, especially with his book published by Rowman/Littlefield in 2020, *The Art of Ancient Music*. His favorite quotation is "Simple things aren't so simple," which applies to music, as well as life in general.



**Richard Lessmann** lives in the small town of Indianola Mississippi. He is the middle child of a family of ten kids. He has been homeschooled his whole life with his mom giving him piano lessons. Richard has been playing piano for four years and

he also enjoys cross country running.





**Masayoshi Goto** is a Japanese jazz piano instructor and performer. He graduated from the Jazz Department of the City College of New York. Since graduation, he has been based in Iwate Prefecture, where he mainly performs concerts and gives lessons outside of the prefecture.



**Dylann Netemeyer** is a fourth-grade student living in southern Illinois with her mom, dad, sister, and dog Wrigley. They are huge Chicago Cubs fans! She has been playing piano for three years and loving it. Dylann also really enjoys singing in

her church's youth choir and reading books. Harry Potter is her all-time favorite book series. She plays volleyball, basketball, softball, and soccer and loves to spend time with her family. Dylann enjoys being outdoors, whether its hunting with her dad and grandpa, going on side-by-side rides, or camping with her family and friends.



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. Paul is our defending 2019 Regular Division Champion.



**Roland Pappel** was born in 1966 and lives near Frankfurt, Germany. He is an autodidact in composing and has written songs and pieces in a variety of genres, such as light classical, pop, jazz, blues and, of course, ragtime. Roland is participating in the *New*

*Rag Contest* for the first time, presenting his latest ragtime which will hopefully bring you "Bliss and Joy".



**Landan Pierce** is 14-years-old and started playing the piano when he was six, teaching himself for a year before receiving piano lessons. His current teacher is Dr. Stephanie Owen. He started singing a year ago and enjoys covering contemporary songs on piano and voice. Landan also enjoys ragtime music in its simplicity and character.



**Sam Post** is an acclaimed composer and pianist whose over 200 works range in style from Neo-Baroque to hip-hop. The Washington Post has praised his abilities at the piano ("confident, sensitive...a pianist with drive and intelligence"), the Bay Area

Reporter lauded his chamber symphony ("Post has created a breathtaking musical joy ride"), and luminaries such as Renée Fleming have commended his overall musicianship. In 2016 Yo-Yo Ma recommended Sam to Michael Tilson Thomas at the San Francisco Symphony

for a string quartet commission. After the premiere of the resulting “Sketches from Kazakhstan,” the Symphony again commissioned him to turn it into a chamber symphony for their SoundBox concert series in December 2017, and Baltimore Chamber Orchestra gave the East Coast premiere in February 2022.

His 2017 album “Dizzy Days” was featured on the cover of the *Syncoated Times*. His latest solo album Post | Bach was released on the Sunnyside label in the summer of 2021. In 2019 Sam won first, second, and third prize in the Fidelio piano composition competition, an international contest where the contestants judge each other’s works. He is a co-founder of Kassia Music, ensemble-in-residence at the Episcopal Church of the Redeemer in Bethesda, MD, and is on the composition and piano faculty at Levine Music.



**Ron Pufall** is happy to return to Oxford to participate in the *New Rag Contest*. Having recently turned 78, Paul is a retired elementary school teacher and church musician. Paul lives in central Wisconsin, has been writing tunes all his life and

is now occupied primarily with jazz. Paul jams every Monday night at *Rank’s Bar* in Adams, WI, with a bluegrass/public-domain/ original music group.



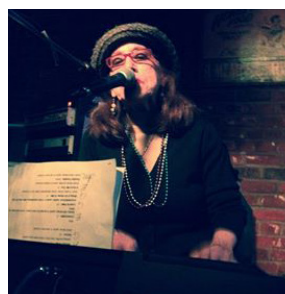
**Christoph Schmetterer** was born in Vienna, Austria in 1978. He earned the doctor’s degrees in law and history at the University of Vienna and worked as an attorney in his native city. Now Christoph teaches legal history and

private law at the universities of Vienna and of Halle (Saale), Germany. He has composed more than 250 works, including waltzes, marches, sacred music and – of course – rags.



**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-Kabakoff** 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 rag-time and stride while in her 40’s. She also had an opportunity to play

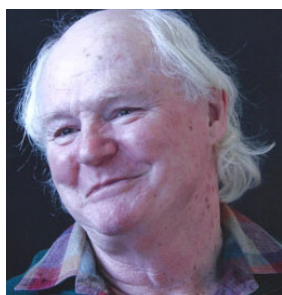
for Stevie Wonder at the Peabody Hotel in Memphis a few years ago. She has loved blues since her early 20’s and she & her hubby (on harmonica) come together as the “D&G Boogie Blues Duo.” Diana plays piano for St. Jude Children’s Hospital and plays at B.B. King’s on Beale Street.



**Paul Stewart** has been active in music teaching associations and served as the Music Teachers National Association President 2005-2007. As an active performer, he has appeared as piano soloist with the North Carolina Symphony four times

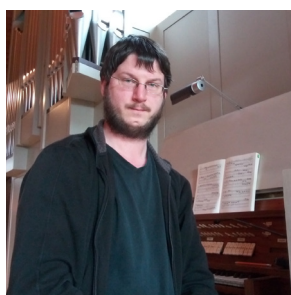
and given numerous solo and chamber music recitals. He has performed Classic Piano Ragtime in Manchester, England and in Bologna, Italy for international music

conferences. He presented his Seminar, “Bands, Bars, and Banjos: Influences on Ragtime,” for the Scott Joplin Ragtime Festival, Sedalia, Missouri. He has also appeared at the Rocky Mountain Ragtime Festival, Boulder, CO and the Sutter Creek Ragtime Festival in California on multiple occasions. 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 in North Carolina, California, Minnesota, Kansas, Wisconsin, Georgia, Florida, Texas, Hawaii, West Virginia, Indiana and Tennessee. Recently, he has given several Zoom performances for a variety of organizations and associations.



**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.

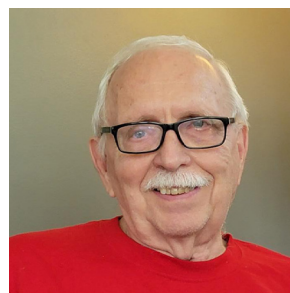


**Andrew Tessman**, born 1988 in Minneapolis, Minnesota, started organ lessons with Steven Gentile and had piano lessons from the late Roderick Teh. He worked many years as an

organist and accompanist throughout the Twin Cities until 2013, when he moved to Bayreuth, Germany, and he earned his Bachelor of Music in organ. While continuing to work as an organist and accompanist in Germany, he is pursuing further studies at the Royal Conservatory of Liège, Belgium.



**Bobby van Deusen** (AKA Mr. Piano) has been entertaining audiences for 43 years. A Philadelphia native, he started his musical journey at age 6 by mimicking the family player piano. He tours frequently with The Prime Time Trio, and plays 4 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 macrame dog leashes for the local Humane Society. He lives in Pensacola.



**Larry Wade** served as a music teacher for forty-five years for grades K-14. He was on the Contest board for fifteen years and has formerly been a judge for the contest. Larry was a church musician for sixty-two years playing the piano

and organ and directing the choir. He has a Masters degree in piano and vocal performance and has been married for forty years with two sons and two grandchildren. Larry’s youngest son is in the Air Force currently serving in Japan and the oldest son is a professional musician who is a former Junior Champion of the contest.



Concessions are available  
in the hallway  
outside  
Nutt Auditorium.



Janet Kaizer of Peoria, IL was a two-time champion

Pick up an official  
Contest T-shirt (above) or an  
official contest cap (below)  
at the merchandise table  
located in the hallway  
outside Nutt Auditorium.







---

# CHAMPS THROUGH THE YEARS

---



(\* denotes retired 3-time champions)

## REGULAR DIVISION

Joybelle Squibb, 1975-76  
Dorothy M. Herrold, 1977-79\*  
Bruce Petsche, 1980  
Mark Haldorson, 1981-83\*  
Janet Kaizer, 1984-85  
Ron Trotta, 1986-88\*  
Julie McClarey, 1989, 1995-96  
Marty Mincer, 1990, 1993  
“Perfessor” Bill Edwards, 1991  
Paul Gronemeier, 1992  
Mimi Blais, 1994, 2000  
Brian Holland, 1997-99\*  
Dan Mouyard, 2001, 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, 2016-17  
Jean-Baptiste Franc, 2018  
Paul Orsi, 2019

## SENIOR DIVISION

John Remmers, 2018

## DUET CONTEST

Bill Edwards & Adam Swanson  
2015

Adam Swanson & 4 Arrows  
2016

Daniel Souvigny & Nathan Beasley  
2017

Adam Swanson & Daniel Souvigny  
2018

## JUNIOR DIVISION

Neil Moe, 1985-87\*  
Dax Baumgartner, 1988-90\*  
Adam Downey, 1991-93\*  
Marty Sammon, 1994-95  
Dan Mouyard, 1996  
Noah Harmon, 1997  
Adam Yarian, 1998-2000\*  
Harrison Wade, 2001, 2005  
Will Best, 2002  
Adam Swanson, 2003-4, 2006\*  
Wesley Reznicek, 2007, 2009  
Cassidy Gephart, 2008  
Morgan Siever, 2010-11  
Isaac Smith, 2013  
Daniel Souvigny, 2012, 2014-15\*  
Nina Freeman, 2016  
Nathan Beasley, 2017  
Kelton Boblits, 2018-19

## 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 Syncopé 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, 2011, 2017  
*Red Elephant Rag*  
*The Smoky Rose*  
*Dreams of Irene*  
Bill McNally - 2008-9, 2012  
*Blue Donkey Rag*  
*Mocha Monkey Rag*  
*Fancy Flight*  
Jacob Adams - 2010, 2017-18  
*Procrastinaporag*  
*Quintessential Rag*  
*Split Personality Rag*  
Adam Swanson - 2013  
*Strater Shuffle*  
Vincent Matthew Johnson - 2014  
*“...And So Fourth”*  
David Cavalari - 2015, 2019  
*That 45 RPM Rag*  
*The Nickelodeon Rag*  
Sam Post - 2021  
*Lighthouse Rag*

# 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: \_\_\_\_\_



# 2022 OFFICIAL CONTEST RULES

These are the Official Rules for the 2022 edition of the World Championship Old-Time Piano Playing Contest and Festival.

**Note:** On Saturday, May 28, 2022, Senior and Regular Division contestants must draw for playing order at 8:00 a.m. in Rm. #153 of the Music Building.

## **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 26, the actual contest dates are May 28-29, 2022.

**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 9:00 a.m. on Saturday and continue until each contestant has been heard, with a lunch break scheduled about 11:30 a.m.

**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 1:30 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 five (5) different selections written no later than 1939 (no medleys allowed), one of which must be a ballad or standard popular song, 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 PE's, and each player who advances into the Semi-Finals on

Sunday afternoon will play two more selections that meet contest requirements. The theme piece must be performed before the Finals round.

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 semi-finals must adhere to the theme requirement.
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.*



**2022 THEME:** Contestants who advance to the Semi-finals on Sunday afternoon will play two (2) selections of their choice, one of which must be the theme piece (if not performed already). The 2022 theme is “DANCE.” The title of your theme selection must include the word “dance” or refer to the name of a particular dance. There will be no inferences when it comes to this. Note that the “theme” does not apply to Junior or Senior competitors.

**SCORING:** 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 and Semi-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. Six (6) minutes is allotted for those who make the Finals.

**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 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 for their convenience.)

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. No complimentary tickets are provided for 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 fourteen (14) Regular Division contestants; six (6) 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, William McNally, will answer rule and contestant questions at this address: pianobill@gmail.com . 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, 2020.

**PRIZES:** The Contest Coordinator, William McNally, will answer rule and contestant questions at this address: pianobill@gmail.com. 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, 2020.

#### **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 if necessary 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 (2) 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 \$300 and third-place prize of \$150 will also 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.

#### **ADDITIONAL PROVISIONS FOR THE SENIOR DIVISION**

\* Note: Senior contestants should also read all of the Regular Division rules, 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 six (6) Senior Division contestants may play two selections each on Saturday. Three (3) 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 (4) different selections written no later than 1939 (no medleys allowed), one of which must be a ballad or standard popular song, 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 \$300 and a permanent trophy. A second-place prize of \$200 and third-place prize of \$100 will also be awarded.

**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, William McNally, will answer rule and contestant questions at this address: pianobill@gmail.com. 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.



# 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  
Visit Oxford  
Oxford Police Department  
Yoknapatawpha Arts Council

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



THE UNIVERSITY of  
**MISSISSIPPI**



Yoknapatawpha  
Arts Council





# CONTEST PERSONNEL



TED LEMEN  
Founder and Emcee  
Bradley, IL



IAN HOMINICK  
Artistic Director &  
Site Coordinator  
Oxford, MS



ADAM SWANSON  
Co-Emcee  
Durango, CO



WILLIAM MCNALLY  
Contest Coordinator  
San Antonio, TX



PORTIA DAVIS  
Judging Assistant  
Jackson, MS



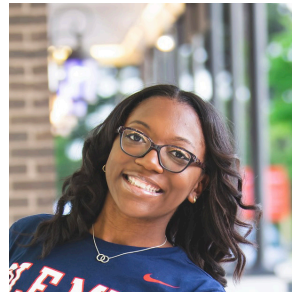
ELLEN THOMAS  
Merchandise Sales  
Peoria, IL



WAYNE ANDREWS  
Yoknapatawpha Arts  
Council  
Oxford, MS



JORDAN PRESLEY  
A/V Technical Director  
Oxford, MS



MICHAELA SHIELDS  
Card Girl & Set Design  
Memphis, TN



CHARLIE MILES  
A/V Technical Director  
Oxford, MS



SAVIOUR SALLAH  
Student Assistant  
Oxford, MS



RICHARD FULLER  
Student Assistant  
Oxford, MS



JEANNE LIPPINCOTT  
Sales  
Oxford, MS

*Thank you to all community volunteers who  
have stepped forward to assist with this year's  
event!*

## 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 cash 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 contact the Contest Artistic Director Ian Hominick at [oldtimepianocontest@olemiss.edu](mailto:oldtimepianocontest@olemiss.edu).

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 2020★2022

The contest wishes to thank the following individuals for their generosity  
in contributing to the Contest operations budget:

Judith Aronson	David Kern	Paul Stewart
Nicolas Arteaga	Scott & Roma King	Harry Traxler
Tim Barton	Jeffrey Kvistad	Audrey Vandyke
JoAnn Beckman	Dannette & Avrum Lank	Peggy Wilson
Will Bennett	Charles Larrabee	Yijun Zhou
Larry Bost	Shelby R. Lee	
Chris & Jack Bradshaw	David Liddy	
Rex Brunt, Jr.	Gary & Juanita Lockheimer	
Tom Clemans	Dom Lomas	
Elie Cossa	Lowell F. Lynde, Jr.	
Meg Crockett	Toby McDaniel	
Gordon H. Dunkin, Jr.	William McNally, Sr.	
Jim & Linda Earleywine	Vicki McRae	
Christy Eicher	Chuck & Debra Mink	
Peter Fahrenwald	Richard & Mary Ann Morse	
Sheila Faye	Sue & Howard Needle	
Barbara Flack	Rodney Nordstrom	
Diane Flores	Sharon & Paul Orsi	
Henrietta & Robert Freeman	Duane A. Pannell	
Luke Freeman	Glenn Pfautz	
Dan Gibson	The PianoChordBook	
Robert Gonzalez	Wanda Riseman	
Maggie Hall	Marilyn Sander	
Mary Harrington	Deirdre Sanders	
William Hoffman	Kimberley & John	
Janette Hoover	Santamaria	
John Hutchinson	Barbara Schuler	
Warren Jennings	Raymond Schwarzkopf	
Ken Keeler	Damit Senanayake	
Anna Kelner	Diana Stein	







*Ron Trotta 3-Time Champ*



*Kelton Boblits, 2019 Junior Division Champion*



*Daniel Souvigny competing at the 2017 Contest*



*Jean-Baptiste Franc and Michael Drexler at the 2019 Contest*

**SEE YOU BACK IN OXFORD  
MAY 25★28 2023**



