

The „Red Back Book“ – Remarks on the Legendary Collection of Band Arrangements and its Way to the Public

Klaus Pehl, 10th of April 2008

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1 Preliminary Remarks

After less successful tries around 2001 in march 2008 I was finally able to present in internet¹ a complete facsimile edition of the early orchestration „Fifteen Standard High Class Rags“ to the worldwide community of ragtime enthusiasts. In musical life it is better known as the „Red Back Book“.

After a century the music of the ragtime era by far would not play the role it still has in today’s cultural life if very involved musicians as well as researchers lead by their enthusiasm for the music had not shared their results with the public. Therefore I feel obliged to add some remarks on the music for the benefit of active musicians and researchers. They are not only concerning the documents themselves but also a history on the information about the collection. I will not go further than using the sources I have. Thus many questions will stay unanswered even when solutions are already published in sources I momentary have no access to.

It will get very clear what a central role in the tradition of the “Red Back Book” *William Russel Wagner* (1905-1992), violinist and researcher on ragtime and early jazz well known to all New Orleans Jazz fans under the name “Bill Russel”, was playing. Thinking of his wide activities concerning New Orleans jazz his contribution to ragtime might be considered as casual. Nevertheless it cannot be estimated high enough. It went far beyond playing the violin in many recordings of the „*New Orleans Ragtime Orchestra*“ (c. chapter 4, p. 7) or publishing in journals. I will never forget going with him from his flat in St. Peter Street, a “Mecca” for New Orleans Jazz fans, up to a copy shop in Perdido Street to make Xerox copies of many band arrangements including the pages from the “Red Back Book” folios I missed. I was not at all the only one getting this kind of help from

him. Chris Barber told me the same about meeting Bill together with Ken Colyer on a visit to New Orleans in the late fifties. Many others could add similar stories. Therefore these remarks on the "Red Back Book" are dedicated to the memory of Bill Russel.

Picture 1 Bill Russel 1980 at his usual place in the lobby of "Preservation Hall" New Orleans



2 Introduction

Most of the bands working worldwide on New Orleans jazz have some rags in their repertoire. In this context it does not matter if some standards sail under false colors as „Panama Rag“² or „High Society Rag“³ or if they use „ragtime“, „blues“, „spirituals“ or „gospel“ just as labels for all the roots they can think of. There even might be pieces which are not rags at all: „Alexander’s Ragtime Band“ (Berlin 1911) or „Tiger Rag“ (La Rocca 1917). Other pieces from the ragtime era might be chosen and adapted on purpose: „At A Georgia Campmeeting“ (Mills 1897), „Maple Leaf Rag“ (Joplin 1899), „The Entertainer“ (Joplin 1902), „Temptation Rag“ (Lodge 1909), „Down Home Rag“ (Sweatman 1911), „12th Street Rag“ (Bowman 1914), „Blame it On The Blues“ (Cook 1914), „Climax Rag“ (Scott 1914), „That’s A Plenty“ (Pollack 1914), „Frog-I-More Rag“ (Morton 1918), „Grandpa’s Spells“ (Morton 1923), „That Eccentric Rag“ (J. Russel Robinson 1923), „Wild Cat Blues“ (Waller 1923) or „King Porter Stomp“ (Morton 1924). Prominent examples well documented by records have ragtime in the name of their bands: George Lewis Ragtime Band or Toni Parenti’s Ragtimer.

Not later than the „New Orleans Ragtime Orchestra“ getting known in the jazz world, the recordings at the same time of Gunther Schuller’s „New England Conservatory Ragtime Ensemble“ and the world wide success of the film „The Sting“ – everything around 1974 – one could know that the roots were much better documented than assumed before. There was music for **small orchestras**. Already in the 1910ths John S. Stark had published folios for 11 instruments of 15 pieces from his catalog of “classic” rags, later called “Red Back Book”. In the early 1970s at the latest there exist orchestras which worked on a faithful interpretation. By now the internet gives the chance to offer the music to all kinds of interested users.

I hope the remarks contain some useful information for all user groups. They should make it possible to put the documents in the right place. The following 3rd chapter, p. 4 and following, focuses on the content of the „Red Back Book“, its pieces, their composers, arrangers as well as books for the different instruments together with the chosen keys. The history of the music, chapter 4, p. 7 and following, followed anything but a straight line. Many events and processes only seem to be logic in looking back. In reality the development can be traced back to the activities of a few committed people. The now available audio documents are numerous and manifold and only overviewed with the help of the meritorious work of David A. Jasen (chapter 5, p. 13 and following). The remarks on specialties of the facsimile edition 2008 of the “Red Back Book” (chapter 6, p. 18 and following) are followed by listings of the tables (chapter 7) and pictures (chapter 8), a bibliography (chapter 9), an index (chapter 10) and special notes (chapter 11).

3 „Red Back Book“ – The Collection

The fact that compositions from the ragtime era between 1896⁴ and 1920 had been published as sheet music for piano and at the same time had been orchestrated and published as stock arrangements is well known and had been the usual ways of the music publishers. The specialty of the *collection* with the title „*High-Class Standard Rags*“ published by *John S. Stark* (1841-1927) probably between 1911 und 1915⁵ (Hasse 1985, p. 279) was: it integrates band arrangements of 15 compositions from his catalogue. The nick name for the collection „Red Back Book“⁶ is attributed to the red color of the covers. The collection contains the 15 compositions listed in alphabetical order in Table 1.

Table 1 Pieces contained in the "Red Back Book", their composers and arrangers

<i>Title</i>	<i>Composer</i>	<i>Published for Piano</i>	<i>Arranger</i>	<i>Published as band arrangement⁷</i>
<i>African Pas'</i>	Maurice Kirwin	1902	N.N.	190-
<i>Cascades, The</i>	Scott Joplin	1904	E.J. Stark	190-
<i>Chrysanthemum, The</i>	Scott Joplin	1904	N.N.	1905
<i>Easy Winners, The</i>	Scott Joplin	1901	N.N.	1903
<i>Entertainer, The</i>	Scott Joplin	1902	D.S. Delisle	190-
<i>Frog Legs Rag</i>	James Scott	1906	Scott Joplin	1906
<i>Grace And Beauty</i>	James Scott	1909	E.J. Stark	190-
<i>Hilarity Rag</i>	James Scott	1910	Rocco Venuto	191-
<i>Kinklets</i>	Arthur Marshall	1906	E.J. Stark	1906
<i>Maple Leaf Rag</i>	Scott Joplin	1899	N.N.	ca. 1901
<i>Minstrel Man, The</i>	J. Russel Robinson	1911	E.J. Stark	191-
<i>Ophelia Rag</i>	James Scott	1910	Rocco Venuto	191-
<i>Ragtime Dance, The</i>	Scott Joplin	1906	D.S. Delisle	191-
<i>Sensation: A Rag</i>	Joseph Lamb	1908	E.J. Stark	19--
<i>Sunflower Slow Drag</i>	Scott Joplin & Scott Hayden	1901	D.S. Delisle	1902

The six *compositions* of *Scott Joplin* (1868-1917), the star of the publishing company, represent a big part. But also four compositions of *James Scott* (1885-1938), the publisher's "second column", are included. Other composers as *Arthur Marshall* (1881-1968) and *Scott Hayden* (1882-1915) the publisher met as pupils of Scott Joplin or they were supported by Scott Joplin as in the case of *Joseph F. Lamb* (1887-1960). The fact that one finds compositions of *J. Russel Robinson* (1892-1963) and of *Maurice Kirwin* too has a special background. Besides „African Pas“ there is not much known about Kirwin except a disappeared waltz „Aching Hearts“ published by Stark. Stark not only published Robinson's first rag „Sapho Rag“ (1909), but in 1911 besides „The Minstrel Man“ two further compositions, some years before his more known activities as a personal manager of *W.C. Handy* (1873-1958) since 1918 and as piano player in the Original Dixieland Jazz Band since 1919. All together the „Red Back

Book" covers compositions published by John S. Stark for piano between 1899 („Maple Leaf Rag“) and 1911 („The Minstrel Man“).

The names of the *arrangers* are added in the music for 11 compositions only. Among them is the eldest son of the founder of the publishing house *Etilmon Justus Stark* (1868-1962): He arranged five compositions of five different composers which were published for piano between 1904 and 1911. *D.S. Delisle*⁸ arranged two Joplin compositions and a collaborative work together with Scott Hayden. They were published for piano between 1901 and 1906. *Rocco Venuto* arranged two rags by James Scott from 1910. A specialty is Scott's „Frog Legs Rag“ from 1906. It is arranged by Scott Joplin himself. Joplin knew the view of a band as during his Sedalia (Missouri) time he played 2nd cornet with the „Queen City Concert Band“ (Blesh 1950, 1971, p. 19). The question is whether his arranging concept differs from the concepts of his colleagues.

It might be assumed that the four compositions without information on the arranger were arranged for band by their composers themselves. There is no supporting information for Kirwin's „African Pas“ as well as for the Joplin pieces „Maple Leaf Rag“ (1899), „The Easy Winners“ (1901) und „The Chrysanthemum“ (1904). For „The Chrysanthemum“ Joplin is often named as arranger. The reason could be that Gunther Schuller (1973) admired very much the ways he had organized the voices for strings. Berlin points out the special role of the piece in Joplin's biography (1994, p. 135f.). Under musical aspects the piece lacks of the usual ragtime syncopation patterns. This leads Jasen (Jasen/Tichenor 1978, p. 86, Jasen/Jones 2000, Jasen 2007) to the conclusion not to include „The Chrysanthemum“ in his directory of rags. There is something special with „The Easy Winners“ (1901) too: Scott Joplin did not get it published with Stark & Son but published it under his own name. The piano version, this time simplified in the key of F instead of Ab, (Berlin 1994, p. 100), as well as a band arrangement came out 1903 with Shattinger Piano & Music Co., St. Louis (Hasse 1985, p. 100). In this case Joplin must have stopped going his own way since 1908 „The Easy Winners“ was published for piano again by John S. Stark & Son, St. Louis, by using Joplin's printing plates (Ab major) (Berlin 1994, p. 101, Brodski Lawrence 1971, p. XXIV, p. 41ff.). How Stark came to an arrangement with his colleague Shattinger stays unknown. Anyway he took over the printing plates of the band arrangement published by Shattinger too.

The *voices* for the *instruments* are not organized by composition. For each instrument there was an own book with all 15 pieces which contributed to the character as a collection. The „Red Back Book“ is not the only known collection of this kind. Already 1907 „Jacob's Dance Folio No. 1“ with 12 pieces for 15 instruments was published (Hagert 1985, p. 279). About the same time as the „Red Back Book“ the „Remick Orchestra Folio“ for 11 instruments without voices for oboe, bassoon, horns and 2nd clarinet appeared. Indicators for the organization of the „Red Back Book“ as a folio for single instruments are the original page numbers on some pages

of the books (c. Table 7, p. 19). Not for all copies of the pages they are saved.

There were for sure books for

- flute & piccolo
- clarinet
- cornet
- trombone
- 1st violin
- 2nd violin
- cello
- bass
- piano (accompaniment)
- drums.

Possibly there was a book for

- viola⁹.

to complete a string quartet. All arrangements had been published before as individual orchestrations (Hagert 1985, p. 280). The publishing house could reuse the printing plates for the collection. Voices for oboe, bassoon, 2nd clarinet, 2nd cornet and horns in F were not included, this in contradiction to the fact that they were common in stock arrangement of the day and there could have been printing plates for these instruments too¹⁰.

Table 2 Composition in the "Red Back Book", their keys in the piano version and their keys in the band arrangements

<i>Title</i>	<i>Arranger</i>	<i>Keys of the piano version¹¹</i>	<i>Keys of the band arrangements</i>	<i>Using clarinets resp. cornets in A or Bb</i>	<i>Keys for transposing instruments</i>
<i>African Pas'</i>	N.N.	G/C	the same	A	B/Es
<i>Cascades, The</i>	E.J. Stark	C/B/Es	A/G/C	A	C/B/Es
<i>Chrysanthemum, The</i>	N.N.	B/Es	D/G	A	F/B
<i>Easy Winners, The</i>	N.N.	As/Des	A/D	A	C/F
<i>Frog Legs Rag</i>	Scott Joplin	Des/As	D/A	A	F/C
<i>Grace And Beauty</i>	E.J. Stark	As/Des	A/D	A	C/F
<i>Maple Leaf Rag</i>	N.N.	As/Des	A/D	A	C/F
<i>Ophelia Rag</i>	Rocco Venuto	C/F	G/C	A	B/Es
<i>Sensation: A Rag</i>	E.J. Stark	G/C	the same	A	B/Es
<i>Sunflower Slow Drag</i>	D.S. Delisle	B/Es	G/C	A	B/Es
<i>Entertainer, The</i>	D.S. Delisle	C/F	the same	B	D/G
<i>Hilarity Rag</i>	Rocco Venuto	As/Des	F/B	B	G/C
<i>Kinklets</i>	E.J. Stark	B/Es	the same	B	C/F
<i>Minstrel Man, The</i>	E.J. Stark	F/B	the same	B	G/C
<i>Ragtime Dance, The</i>	D.S. Delisle	B/Es	the same	B	C/F

Considering the needs of the strings the **keys** of the band arrangements are only for six compositions the same as in the published piano versions. (c. Table 2). A first rule for the arrangers apparently was to use a key

compatible with the needs of the strings, possibly in the range of sharps. This led to no change with „African Pas“, „The Entertainer“ and „Sensation“, which start or end in the key of C, but also with „Kinklets“, „The Minstrel Man“ and „The Ragtime Dance“, which start or end in the key of Bb. The arrangements of „The Easy Winners“, „Grace And Beauty“, „Hilarity Rag“ and „Maple Leaf Rag“ with the starting key of Ab with a modulation to the key of Db or „Frog Legs Rag“ with the starting key Db and the unusual modulation to Ab were simplified by the arrangers. Even for „The Cascades“, „The Chrysanthemum“ and „Sunflower Slow Drag“, which end in the key of Eb, and astonishingly for „Ophelia Rag“, which ends in the key of F the key was transformed to simplify the voices. For the transposing standard instruments clarinet in Bb and cornet in Bb too too many sharps are avoided by means of using clarinet in A and cornet in A instead. Only for the clarinetists that meant a second instrument on stage. For the cornet in Bb in the ragtime era the manufactures provided special adapters to put between mouthpiece and instrument to change the tuning to A. These adapters belonged to the normal equipment¹². The instruments in A had to play up to three flats. A further criteria to choose a convenient key was the range which was good for the cornet player in general – between c¹ and a² in transposed notation for cornet in A or Bb. The cornet player did not have to play the melody throughout the composition – that was the role of the 1st violin only – but in certain passages the melody was strengthened by adding the cornet.

4 History of the Music

Undisputed is the milestone role the film „*The Sting*“ (Roy Hill, USA 1973) played for the way in the public of the music in the „Red Back Book“. Building on the great success of the duo Robert Redford and Paul Newman already in „Butch Cassidy and the Sundance Kid“ (Roy Hill, USA 1969), some years later also „The Sting“ could reach a new box office record and won five Academy Awards¹³, one more than its predecessor¹⁴. Marvin Hamlisch (b. 1944), piano player himself and composer, got the awards for the film’s music. Besides some own compositions it was more or less a direct adoption of Gunther Schuller’s work with the New England Conservatory Ragtime Ensemble on the music of the „Red Back Book“. Never again the music achieved such a worldwide fame and popularity than alongside the film „The Sting“ going around the world. When a jazz band was asked to play „Take Five“ (Desmond 1959) or „Petite Fleur“ (Bechet 1952) the years before in the second half of the 1970s the audience wanted „The Sting“ (alias „The Entertainer“). (c. Table 4, p. 15). Recordings of „The Entertainer“ are especially widespread during that period. That means a kind of second wave after the legendary recordings of Mutt Carey (1947) and Bunk Johnson (1947). The fascinating effect of „The Entertainer“ on the audience among all the used pieces from the „Red Back Book“ (also „The Easy Winners“, „The Cascades“¹⁵ and „The Ragtime Dance“) as well as other Joplin compositions orchestrated the same way, among them „Solace“, „Pine Apple Rag“, „Gladiolus Rag“ is not correlated with a special placement in the film or special efforts in public

relations. „Solace“ as well as „Pine Apple Rag“ are used both as a piano solo and as a band arrangement in another context. What is more in the soon to be published soundtrack „The Entertainer“ was not at all emphasized in a special way. Possibly „The Entertainer“ corresponds to the character of the film or the good feelings the audience left the cinema to the most extent. Anyway in the meantime Joplin's „The Entertainer“ represents not only the film's music but the film itself.

The idea to use Joplin compositions in the film arose with the director and amateur pianist *George Roy Hill* (1921-2002) after a thorough occupation 1972 with the newly published „Collected Works“ (Brodsky Lawrence 1971), impressed by the charms of one of his son's records – probably Joshua Rifkin's „Piano Rags by Scott Joplin“ – and a performance of his nephew at a family meeting of the composition „Swipesy Cakewalk“ (Joplin/Marshall 1900)¹⁶. Finally Roy Hill gave the project to Marvin Hamlisch in the field of film music very experienced and promising success.

With the description of the role of the film „The Sting“ two important factors which are connected with the reception of the music are named: first the publishing of the collecting work of Vera Brodsky Lawrence by the New York Public Library (1971) and second the impression of the record made by the piano player Joshua Rifkin of Joplin compositions on the Nonesuch Label on the press and the public.

All of the mentioned developments belong to the „large-scale Joplin revival“ of the 1970s, as Berlin (1994, p. 249) called it. Phases of ragtime revivals, which gave Joplin his proper place can be identified since the 1940s in every decade (Waldo 1991). Yet the effect of the 1970s revival is bigger and worldwide. Berlin gives a sketch: Alongside the cooperation in the 1960s with Rudi Blesh, the author of „They All Played Ragtime“ in 1950 and therefore the definitive ragtime expert, at the Queens College New York the composer and piano player William Bolcom gets fascinated by Joplin's compositions. On one side he suggested to Vera Brodsky Lawrence to dedicate her next documentation project to the works of Scott Joplin. On the other side he got the concert piano player, **Joshua Rifkin** interested in Joplin. Rifkin used his connection to the Nonesuch label which was specialized in classic music. 1970 he records „**Piano Rags by Scott Joplin**“. By no means in spite of his classical approach but more likely because of it the record was a great success and got a hit with an audience which did not yet perceive Joplin's music. Finally some of John Stark's predictions on the „classics“ under the ragtime compositions seem to get fulfilled. The recognition of Joplin as a composer of a music equaling in rank to the „classics“ is strengthened by the printed edition of his works through one of the most important research institutes, the New York Public Library.

The development of the band arrangements took another way. But the same people played the fundamental roles. The collecting activities of Vera Brodsky Lawrence to edit the works of Scott Joplin as a project of the **New York Public Library** motivated Bill Russel in New Orleans not only to send her his sheet music of „Solace“ (1909) for reprinting but also cop-

ies of band arrangements of Joplin compositions from his property, among them all Joplin works in the "Red Back Book" which he got from Bunk Johnson's heritage as well as „Sugar Cane“. Collecting the piano compositions for the New York Public Library attracted the attention of researchers and pianists. Brodsky decided 1971 not to include the band arrangement in the collection – they are not included in the completed edition of 1981 too –, but she gave Russel's copies to Gunther Schuller, director of the New England Conservatory at that time. At first Schuller thought of using the material with his students for educational reasons only. But there were some recordings made which finally reached the staff of Angel Records. They offered Schuller a record contract and the effect repeated Rifkin already knew from his piano solo recordings. In 1973 the record of the „**New England Conservatory Ragtime Ensemble**“ „Scott Joplin: The Red Back Book“ (Angel S-36060) was 32 weeks best selling and won 1974 the Grammy Award „Best Chamber Music Performance“.

For the worldwide acceptance of Joplin's music it surely was helpful that Schuller's and Rifkin's recordings were well received and recognized in the classical field of music. This process was much supported by the success of „The Sting“. In the jazz oriented music field at the end of the 1960s till the beginning of the 1970s the "Red Back Book's" music was spread in a different way.

In New Orleans the music used by the John Robichaux Orchestra was found in Robichaux' estate. The „John Robichaux Orchestra“ belonged between 1896 and 1927 to the „First Class“ bands. They played in the better restaurants and hotels of New Orleans and for society events. Their usual place to play for dances was the „Perseverance Hall“. The band played as well as the pit band in the Lyric Theater till it burned down in 1927. Israel Gormans Orchestra might have used the „Red Back Book“ too, so Charters (1975). It could be listened to in the many places for entertainment at Lake Ponchartrain. The newly found music contained more than 7,000 individual band arrangements among them pieces from the "Red Back Book". It was integrated as a collection in the Jazz Archives of Tulane University. Dick Allen at that time the curator of the jazz archives motivated the piano player from Sweden Lars Edegran together with the trombone player Paul Crawford, both active with the jazz archives, to found in 1967 the „**New Orleans Ragtime Orchestra**“ (N.O.R.O.) around the violin player Bill Russel. Bill cooperated anyway with the jazz archives and further more he had the "Red Back Book" from the estate of the trumpet player Willie „Bunk“ Johnson (probably 1889-1949). Already 1970 the N.O.R.O. performed on the Newport Jazz Festival. 1974 the first tour through Europe with concerts in Belgium, Denmark, Germany¹⁷, England, Finland, Italy, the Netherlands (a.o. at the Breda Jazz Festival), Norway and Sweden was organized. There were radio broadcasts of concerts in Denmark, Germany¹⁸ and Sweden. The N.O.R.O. performed on the old market place at Bonn to celebrate the 25th birthday of the Federal Republic of Germany. Several records had been published before. The live performances made a big impact on the jazz fans giving them an important hint "back to the roots". In Germany (Klaus Pehl's „Ragtime Society

Frankfurt"), England (Dick Cook's „London Ragtime Orchestra"), Italy (Gigi Cavicchioli's „Ragtime Ensemble di Turino") and Norway (Gunnar Morton Larsen's „Ophelia Ragtime Orchestra") were founded in direct consequence. They all made profit from listening to the impressing and living model N.O.R.O. but also from the generosity of Lars Edegran and Bill Rusel giving copies of the music to the founders in the different countries.

In their specific way both American orchestras formed in their specific sphere – classic as well as jazz – the transmission of the "Red Back Book": The „New Orleans Ragtime Orchestra" especially after its first visit to Europe 1974, while the music of the „New England Conservatory Ragtime Ensemble" accompanied by the fascination of the classic audience for the recordings of the piano player Joshua Rifkin 1970 found its way as film music in Roy Hills „The Sting" (1974).

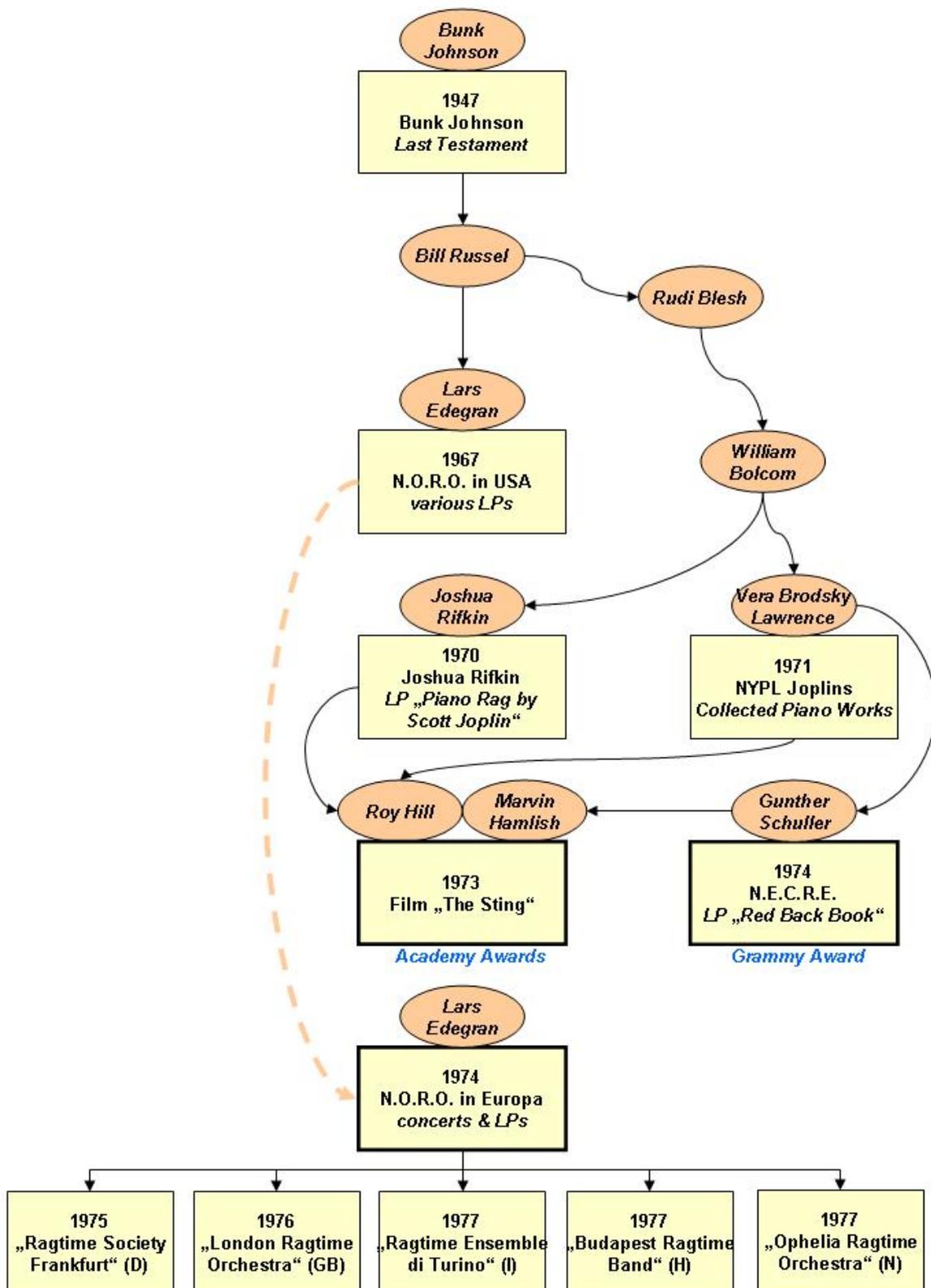
New Orleans jazz fans could have been well prepared already in the beginnings of the 1970s. Though even when they had read Blesh's „They All Played ragtime" the role of arrangements for bands based on the rags for piano would have stayed in the dark. Blesh did not mention it. Yet the recordings of **Mutt Carey** and his „New Yorkers" from 1947 and the last recordings of **Willie Bunk Johnson** at the end of 1947 called (Bunk's) "last testament" were well known.

Especially Bunk's recordings are a kind of missing link between the unrecorded music at the time in the 1910s when the "Red Back Book" was published and the large-scale Joplin revival in the beginning of the 1970s. The re-activated New Orleans trumpet player *Willie „Bunk" Johnson* had the books for all instruments, kept them when he retired from music life in the beginning of the 1930s and could use them again after his come-back in the beginning of the 1940s. Why they were not used in the many recording sessions with musicians from New Orleans like George Lewis and others could be explained by their dislike and incompetence in sight-reading music. Why Bunk Johnson used his "Red Back Book" for the record session together with well educated jazz musicians from New York probably lies in his uncalculable, manifold and contradictory ambitions.

Picture 2 Bill Russel 1980 in the lobby of "Preservation Hall" New Orleans



Picture 3 The "Red Back Book" on its way



For his last recording sessions between 23rd and 26th of December 1947 together with Ed Cuffee (tb), Garvin Bushell (cl), Don Kirkpatrick (p), Danny Barker (g), Wellman Braud (b) and Alphonse Steele (dr) – record collectors know it as "Bunk's Last Testament" – Bunk chose four out of the 12 pieces of the session from the "Red Back Book": „Hilarity Rag“, „The

Minstrel Man“, „Kinklets“ and „The Entertainer“. These are all the pieces from the “Red Back Book” except „The Ragtime Dance“ which are written for clarinet resp. cornet in Bb. To get a clarinet in A and use it would not have been a problem for the multi-instrumentalist Garvin Bushell. Bunk himself as a trumpet player was restricted. Resources to transcribe the other voices if Bushell or Johnson had played the voices for instruments in A with their standard instruments in Bb would have been too difficult to get.

The researcher on jazz Bill Russel, who was the first to record Bunk Johnson after his come-back since 1942 directly inherited the books from Johnson. Bill Russel was the one who kept the “Red Back Book” in his personal collection and as the real key figure transmitted the music as well as the violin player of the “New Orleans Ragtime Orchestra” and as a researcher. Thus he made it accessible for future generations.

5 „Red Back Book“ and Audio Documents

As the arrangements of the „Red Back Book“ are meant to be used by small orchestras or bands (sometimes called saloon orchestras) I first mention music groups which since the end of the 1960s tried to give a faithful interpretation of the printed music. Key roles among them played the „New Orleans Ragtime Orchestra“ and the „New England Conservatory Ragtime Ensemble“ (c. chapter 4, p. 7 and following).

Table 3 Selected “Red Back Book” oriented ragtime orchestras¹⁹

<i>Title</i>	<i>Band</i>	<i>Doc.</i>	<i>Label</i>	<i>Year</i>
<i>African Pas'</i>	New Orleans Ragtime Orchestra	LP	Vanguard VSD-69/70	1971
	London Ragtime Orchestra (GB)	LP	GHB 199	1987
	Chrysanthemum Ragtime Band	LP	Stomp Off 1196	1988
<i>Cascades, The</i>	New Orleans Ragtime Orchestra	LP	Pearl 7	1967
	New England Conservatory Ragtime Ensemble	LP	Angel 36060	1973
	St. Louis Ragtimers	LP	Audiophile AP-122	1977
	St. Louis Ragtimers	LP	Ragophile TSLR-007	1986
<i>Chrysanthemum, The</i>	Ragtime Society Frankfurt (D)	LP	DIRATON CD 170	1998
	New Orleans Ragtime Orchestra	LP	Arhoolie 1058	1971
	New England Conservatory Ragtime Ensemble	LP	Angel 36060	1973
<i>Easy Winners, The</i>	New England Conservatory Ragtime Ensemble	LP	Angel 36060	1973
<i>Entertainer, The</i>	New England Conservatory Ragtime Ensemble	LP	Angel 36060	1973
	New Orleans Ragtime Orchestra	LP	Arhoolie 1058	1971

Title	Band	Doc.	Label	Year
	Ragtime Society Frankfurt (D)	LP	Joke LP-205	1978
	Ragtime Ensemble Di Turino (I)	LP	Carosello 20144	1978
	London Ragtime Orchestra (GB)	LP	GHB 199	1987
Frog Legs Rag	New England Conservatory Ragtime Ensemble	LP	Golden Crest 31042	1975
Grace And Beauty	New Orleans Ragtime Orchestra	LP	Pearl 7	1967
	New Orleans Ragtime Orchestra	LP	Vanguard VSD-69/70	1971
	T. J. Anderson Orchestra	LP	Smithsonian N-001	1975
	New England Conservatory Ragtime Ensemble	LP	Golden Crest 31042	1975
	London Ragtime Orchestra (GB)	LP	GHB 199	1987
Hilarity Rag	New England Conservatory Ragtime Ensemble	LP	Golden Crest 31042	1975
	London Ragtime Orchestra (GB)	LP	GHB 199	1987
Kinklets	New Orleans Ragtime Orchestra	LP	Vanguard VSD-69/70	1971
	New England Conservatory Ragtime Ensemble	LP	Golden Crest 31042	1975
	T. J. Anderson Orchestra	LP	Smithsonian N-001	1975
	Ragtime Society Frankfurt (D)	LP	Joke LP-205	1978
	Ragtime Ensemble Di Turino (I)	LP	Carosello 20144	1978
	London Ragtime Orchestra (GB)	LP	GHB 199	1987
Maple Leaf Rag	St. Louis Ragtimers	LP	Audiophile AP-75	1962
	New Orleans Ragtime Orchestra	LP	Arhoolie 1058	1971
	New England Conservatory Ragtime Ensemble	LP	Angel 36060	1973
	Ragtime Society Frankfurt (D)	LP	Joke LP-205	1978
	Ragtime Ensemble Di Turino (I)	LP	Carosello 20144	1978
Minstrel Man, The	New Orleans Ragtime Orchestra	LP	Sonet 709	1976
	London Ragtime Orchestra (GB)	LP	Stomp Off 1081	1984

Title	Band	Doc.	Label	Year
<i>Ophelia Rag</i>	New England Conservatory Ragtime Ensemble	LP	Golden Crest 31042	1975
	London Ragtime Orchestra (GB)	LP	Stomp Off 1081	1984
<i>Ragtime Dance, The</i>	New Orleans Ragtime Orchestra	LP	Arhoolie 1058	1971
	New England Conservatory Ragtime Ensemble	LP	Angel 36060	1973
	New Orleans Ragtime Orchestra	LP	ABC AA-1076	1977
	Ragtime Society Frankfurt (D)	LP	Joke LP-205	1978
	London Ragtime Orchestra (GB)	LP	Stomp Off 1081	1984
<i>Sensation: A Rag</i>	New Orleans Ragtime Orchestra	LP	Pearl 8	1970
	New England Conservatory Ragtime Ensemble	LP	Golden Crest 31042	1975
<i>Sunflower Slow Drag</i>	New England Conservatory Ragtime Ensemble	LP	Angel 36060	1973

Many years earlier than the mentioned orchestras jazz bands used the material of the "Red Back Book". It already began in the second half of the 1940s. The most important recordings did Willie "Bunk" Johnson 1947 who was rediscovered by Bill Russel in the beginning of the 1940s. They played an important role in the New Orleans jazz revival on the axis New Orleans – New York. The revival activities on the west coast around the piano player Wally Rose included ragtime. There Johnson was known but had not much influence.

In Table 4 I selected outstanding jazz bands from 1947 on and some European bands which reused compositions from the "Red Back Book".

Table 4 Selected "Red Back Book" oriented jazz bands²⁰

Title	Band	Doc.	Label	Year
<i>African Pas'</i>	No recordings known	-	-	-
<i>Cascades, The</i>	St. Louis Ragtimers	LP	Audiophile AP-122	1977
	St. Louis Ragtimers	LP	Ragophile TSLR-007	1986
<i>Chrysanthemum, The</i>	Ken Colyer's Jazzmen (GB)	LP	DR 22674	1956
<i>Easy Winners, The</i>	No recordings known	-	-	-
<i>Entertainer, The</i>	Mutt Carey's New Yorkers	78	Century 4007	1947
	Bunk Johnson Jazz Band	LP	Col. GL-520	1947
	Ken Colyer's Jazzmen (GB)	45	Decca F-10519	1955
	Chris Barber Jazz Band (GB)	LP	Col. 33SX-1245	1960
	Peter Bocage Orchestra	LP	Riverside RLP-379	1960
	White Eagle Jazz Band (D)	EP	Studio 102	1974
	New Orleans Jazz Babies (D)	LP	Biton 2113	1974

Title	Band	Doc.	Label	Year
	Vistula River Jazz Band (P)	LP	Muza SX-1479	1977
Frog Legs Rag	Peter Bocage Orchestra	LP	Riverside RLP-379	1960
	Love-Jiles Ragtime Orchestra	LP	Riverside RLP-9379	1960
Grace And Beauty	Toni Parenti's Ragtime Band	78	Circle 1030	1947
	Eddie Condon Orchestra	78	Decca 27408	1950
	Lawson-Haggart Jazz Band	LP	Decca DL-8199	1954
	Dukes of Dixieland	LP	Audio Fidelity AF-1928	1959
	Ken Colyer's Jazzmen (GB)	LP	Joy S-194	1974
	Terry Waldo's Syncopators	LP	Stomp Off 1032	1981
Hilarity Rag	Bunk Johnson Jazz Band	LP	Col. ML-4802	1947
	Ken Colyer's Jazzmen (GB)	LP	Col. 33SC-1220	1959
	Peter Bocage Orchestra	LP	Riverside RLP-379	1960
	Love-Jiles Ragtime Orchestra	LP	Riverside RLP-9379	1960
Kinklets	Bunk Johnson Jazz Band	LP	Col. ML-4802	1947
	Ken Colyer's Jazzmen (GB)	LP	Decca DFE-6466	1958
	Papa Bue Jazz Band (DK)	LP	Storyville SLP-121	1960
	Toni Parenti and his Ragtime Gang	LP	Jazzology J-21	1966
	Ken Colyer's Jazzmen (GB)	LP	Joy S-194	1974
Maple Leaf Rag	Toni Parenti and his Ragtime Gang	LP	Jazzology J-21	1966
Minstrel Man, The	Bunk Johnson Jazz Band	LP	Col. ML-4802	1947
	Love-Jiles Ragtime Orchestra	LP	Sounds Of New Orleans 1	1959
	Ken Colyer's Jazzmen (GB)	LP	Joy S-194	1974
	Barrelhouse Jazz Band (D)	LP	Interchord 145017	1978
Ophelia Rag	Budapest Ragtime Orchestra	LP	Krem SLPX-17794	1984
Ragtime Dance, The	No recordings known			
Sensation: A Rag	Mutt Carey's New Yorkers	78	Century 4007	1947
	Lawson-Haggart Jazz Band	LP	Decca DL-8199	1954
	Ken Colyer's Jazzmen (GB)	LP	Decca DFE-6466	1958
	Ken Colyer's Jazzmen (GB)	LP	Joy S-194	1974
Sunflower Slow Drag	Toni Parenti's Ragtimers	78	Circle 1029	1947

For comparison recordings of piano version might be interesting. In the case of Joplin's compositions I restrict my list on the recording of Joplin's collected works by Dick Zimmerman (1974) or Dick Hyman (1975). The "classical" piano interpretation is represented by Bolcom or Rifkin.

Table 5 Selected recordings piano versions of the "Red Back Book" repertoire

<i>Title</i>	<i>Interpret</i>	<i>Doc.</i>	<i>Label</i>	<i>Year</i>
<i>African Pas'</i>	Johnny Maddox	45	Dot 45-15028	1952
<i>Cascades, The</i>	Joshua Rifkin	LP	Nonesuch H-71305	1974
	Dick Zimmerman	LP	Murray Hill 931079	1974
	Dick Hyman	LP	RCA CRL5-106	1975
<i>Chrysanthemum, The</i>	Dick Zimmerman	LP	Murray Hill 931079	1974
<i>Easy Winners, The</i>	William Bolcom	LP	Nonesuch 71257	1971
	Dick Hyman	LP	RCA CRL5-106	1975
<i>Entertainer, The</i>	Dick Zimmerman	LP	Murray Hill 931079	1974
	Dick Hyman	LP	RCA CRL5-106	1975
<i>Frog Legs Rag</i>	John Hasse	LP	Sunflower 501	1980
<i>Grace And Beauty</i>	Dick Zimmerman	LP	Murray Hill M-60556/5	1974
<i>Hilarity Rag</i>	Max Morath	LP	Vanguard VSD 39/40	1967
<i>Kinklets</i>	Dick Zimmerman	LP	Murray Hill M-60556/5	1981
<i>Maple Leaf Rag</i>	Joshua Rifkin	LP	Nonesuch H-71248	1970
	Dick Zimmerman	LP	Murray Hill 931079	1974
	Dick Zimmerman	LP	Murray Hill M-60556/5	1981
<i>Minstrel Man, The</i>	Knocky Parker	LP	Audiophile AP-92	1960
<i>Ophelia Rag</i>	Dave Jasen	LP	Folkways FG-3561	1977
<i>Ragtime Dance, The</i>	Joshua Rifkin	LP	Nonesuch H-71248	1970
	Dick Zimmerman	LP	Murray Hill 931079	1974
	Dick Hyman	LP	RCA CRL5-106	1975
<i>Sensation: A Rag</i>	Dick Zimmerman	LP	Murray Hill 931079	1974
<i>Sunflower Slow Drag</i>	Dick Zimmerman	LP	Murray Hill 931079	1974
	Dick Hyman	LP	RCA CRL5-106	1975

<i>Title</i>	<i>Interpret</i>	<i>Doc.</i>	<i>Label</i>	<i>Year</i>
	William Bolcom	LP	Musicmas- ter 0149	1981

The field of pianists who offer their interpretation is vast. Besides LP and the newer CD in the meantime you can find MIDI-files in the internet. They are so numerous that I concentrate on the most important sources for 14 of the 15 pieces.

Table 6 Selected MIDI-sources for the "Red Back Book" repertoire

<i>Title</i>	<i>Performer</i>	<i>Source</i>
<i>African Pas'</i>	Colin D. MacDonald (sequenced)	http://www.ragtimemusic.com/midifile/afrncpas.mid
<i>Cascades, The</i>	Bill Edwards	http://www.perfessorbill.com/midi/cascades.mid
<i>Chrysanthemum, The</i>	Bill Edwards	http://www.perfessorbill.com/midi/chrysnth.mid
<i>Easy Winners, The</i>	Bill Edwards	http://www.perfessorbill.com/midi/ezwin.mid
<i>Entertainer, The</i>	Bill Edwards	http://www.perfessorbill.com/midi/entertnr.mid
<i>Frog Legs Rag</i>	Bill Edwards	http://www.perfessorbill.com/midi/froglegs.mid
<i>Grace And Beauty</i>	Bill Edwards	http://www.perfessorbill.com/midi/grbeauty.mid
<i>Hilarity Rag</i>	Bill Edwards	http://www.perfessorbill.com/midi/hilarity.mid
<i>Kinklets</i>	Warren Trachtman	http://www.trachtman.org/MIDI/Misc/kinklets.mid
<i>Maple Leaf Rag</i>	Bill Edwards	http://www.perfessorbill.com/midi/maplea.mid
<i>Minstrel Man, The</i>	Not found	-
<i>Ophelia Rag</i>	Bill Edwards	http://www.perfessorbill.com/midi/ophelia.mid
<i>Ragtime Dance, The</i>	Bill Edwards	http://www.perfessorbill.com/midi/ragdnce1.mid
<i>Sensation: A Rag</i>	Bill Edwards	http://www.perfessorbill.com/midi/sensatin.mid
<i>Sunflower Slow Drag</i>	Bill Edwards	http://www.perfessorbill.com/midi/sunflowr.mid

6 Facsimile Edition 2008 and sources

The single books for 10 instruments (flute & piccolo, clarinet, cornet, trombone, 1st violin, 2nd violin, cello, bass, piano-acc., drums) are organized as electronic files in PDF-format. Making them there were many steps: The Xerox copies from Bill Russel and the Jazz Archives of Tulane University New Orleans from 1980 – copies on a "grey" kind of special copy paper – were copied on normal white paper already in the beginning of the 1980s. Brightness and contrast were adjusted as good as possible. The usual negative results (missing or weak lines, ties or slurs as well as bad, beams or accents) I made sparing use of correcting to avoid misreading. For lines I used a very fine pen. Note heads were filled. I corrected ties and slurs only if I could recognize something in the copies from the 1980s. These "optically" restored versions were printed in a small edition with an off-set printing machine to get a stock for my own band, some friends supporting New Orleans jazz and the other European ragtime orchestras. I did not change the music for musical reasons. Printing errors resp. wrong notes, wrong sharps or flats were not corrected. For our own work the problems could be solved by comparison with the piano version of the compositions.

This result was scanned already in 2001 because an Australian ragtime enthusiast asked for copies. The file sizes were small enough but the resolution in dpi was so bad that it was very difficult to read print outs.

2008 each page of all voices from the "Red Back Book" was scanned again on the basis of an expertise from the Yahoo group „Elite Syncopations“ with 300 dpi and stored in jpg-format enlarged as much as possible to fit DIN A4 format (21,0 cm x 29,7 cm). The image size in pixel is adjusted to readability. The books are assembled as pdf-files with Adobe Acrobat Professional Version 6.

To get the necessary even number of pages for some instruments a blank was inserted in front of the back cover. I did not include pages for a half-title or a list of contents. So page 2 starts with "Maple Leaf Rag" in all books.

Table 7 Contents for the 11 instruments in the "Red Back Book"

Title	Page numbers in the books for the 11 instruments										
	flute & piccolo	clarinet	cornet	trombone	1st violin	2nd violin	viola	cello	bass	piano (acc.)	drums
<i>Maple Leaf Rag</i>	2	2	2	2	2	5	+	2	2	2	2
<i>Sunflower Slow Drag</i>	4	4	4	3	4	3	-	3	3	32	3
<i>Cascades, The</i>	20	6	6	4	6	-	+	4	4	4	4
<i>Easy Winners, The</i>	8	8	8	5	8	4	+	5	5	6	5
<i>Ragtime Dance, The</i>	10	10	18	6	10	(6)	+	6	9	10	6
<i>Chrysanthemum, The</i>	10	12	10	7	12	(8)	+	7	7	14	7
<i>African Pas'</i>	19	14	12	8	14	-	-	9	11	30	8
<i>Ophelia Rag</i>	12	16	15	9	16	(12)	-	8	6	28	9
<i>Hilarity Rag</i>	13	17	16	10	17	10	-	10	10	26	10
<i>Minstrel Man, The</i>	14	22	17	11	18	(13)	-	11	14	24	11
<i>Frog Legs Rag</i>	11	18	14	12	19	11	*	12	12	22	12
<i>Entertainer, The</i>	20	20	19	13	20	(14)	+	13	13	35	13
<i>Sensation: A Rag</i>	15	23	20	14	21	(15)	-	14	15	20	14
<i>Kinklets</i>	17	19	21	15	22	17	-	15	8	18	15
<i>Grace And Beauty</i>	18	21	22	16	23	16	-	16	16	16	16

Legend: + voice in Schuller (1974) included; () voice handwritten with mounted title; - voice missing; * original voice exists, grey – page number in the original

I had no originals to build the **covers** on. In fact I did not have any hint about the original true color chosen for the covers of the "Red Back Book". The red I chose depended on my own imagination and the catalogue of paper for the off-set print in the early 1980s. To the creation of the covers I could use black and white copies with ads from John Stark & Son which Bill Russel gave to me.

For the **front side cover** (Picture 5, p. 22) I had a copy which offered the original title of the collection. The same is valid for the logo of the publishing house. The frame for the names of the instruments has the same source. The names of the instruments are taken from single music sheets and enlarged to fit in the frame.

For the **back side cover** (Picture 7, p. 24) I used a copy of a John Stark & Son ad which Bill Russel lead my attention to. It is possible but not sure that this list of the ten best rags from Scott Joplin's resp. James Scott's pen (c. Table 8) was printed on the back side cover of the "Red Back Books". By the way: three of the ten Joplin compositions in the "hit list" were collaborative works with Scott Hayden („Sunflower Slow Drag", „Felicity Rag") and Louis Chauvin.

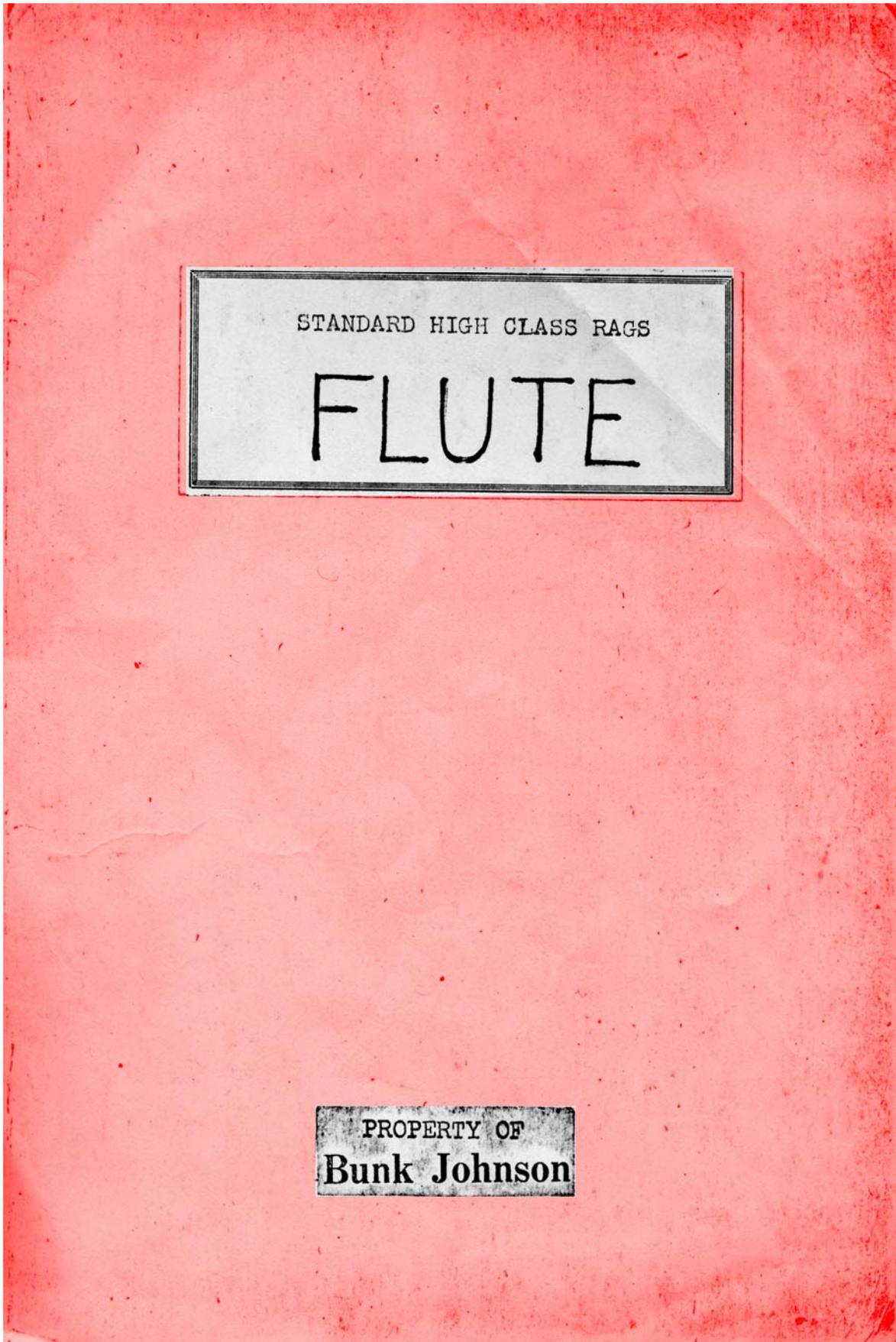
The copy of the book for flute & piccolo (Picture 4, p. 21) I got from Bill Russel is surely not the original one. It looks more like a self-made cover. The smaller size of the arrangements compared with the usual size for the sheet music for piano in the ragtime era is apparent: 9,3" (= 23,5 cm) x 7,5" (= 15,9 cm).

Table 8 The „hit list" of the Stark catalogue

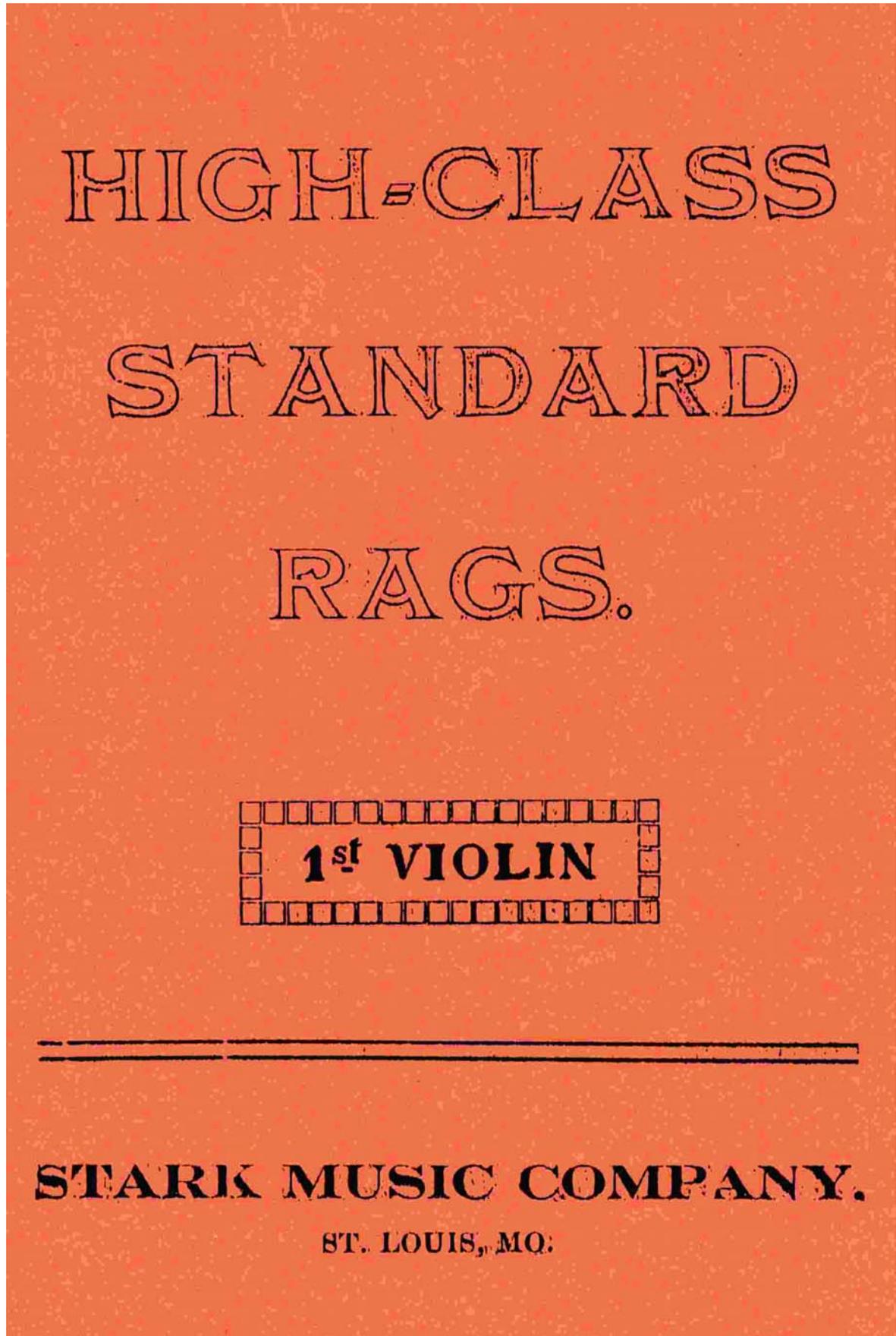
The Ten Best Rags by Scott Joplin	Ten Best Rags by James Scott
Maple Leaf (Rag) (1899)	Grace and Beauty (1909)
(The) Cascades (1907)	Frog Legs Rag (1906)
(The) Entertainer (1902)	Hilarity Rag (1910)
Sunflower Slow Drag (1901)	Ophelia (1910)
Elite Syncopations (1902)	Ragtime Betty (1909)
(The) Easy Winners (1901/1908)	Sunburst Rag (1909)
Felicity (Rag) (1911)	Ragtime Oriole (1911)
Peacherine (Rag) (1901)	Quality (1911)
Nonpariel (= Nonpareil) (1907)	(The) Princess Rag (1911)
Heliotrope Bouquet (1907)	Kansas City Rag (1907)

For practical reasons the same sequence for all 15 pieces in the books for all instruments would have been the best. Not for all instruments it was possible to print the music for one piece on one sheet. Only for trombone, cello, bass and drums John Stark could apply this rule. The fact that the voice for the piano had to be distributed on two to three pages was very common. The organization of the books guaranteed that the musicians except the piano players could read their music on two opposite pages. That meant to print the first page on an even left page and the second page on an uneven right page.

Picture 4 The cover of the book for flute & piccolo ("Bunk Johnson's property") (15,4 cm x 23,4 cm), in retrospect colorized



Picture 5 Front side cover of the 1st violin book (15,4 cm x 23,4 cm) reconstructed and colorized in retrospect from a Stark ad



Picture 6 Typical page from the 1st violin book

1st. VIOLIN.

AFRICAN PAS.

M. Kirwin.
Arr. by E. J. Stark.

The musical score is written for the first violin in G major (one sharp) and 2/4 time. It consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music is characterized by a rhythmic pattern of eighth and sixteenth notes, often beamed together. There are several measures with slurs and accents. The score includes two first and second endings, marked '1.' and '2.', which provide alternative conclusions to the piece. The notation includes various note values, rests, and dynamic markings.

Copyright MCMIV by John Stark & Son, St. Louis, Mo.

Picture 7 Back side cover of the 1st violin book (15,4 cm x 23,4 cm) reconstructed and colorized in retrospect from a Stark ad

Creme de la Creme

If you want the pure Classics in Ragtime,
here they are **EXTRA-SELECTED**

These are what are waking up Berlin and
London, to the fact of a new creation in Music—Be-
cause of imitations.

THE TEN BEST RAGS

by

SCOTT JOPLIN

Maple Leaf
Cascades
Entertainer
Sunflower Slow Drag
Elite Syncopations
Easy Winners
Felicity
Peacharine
Nonpariel
Heliotrope Boquet

TEN BEST RAGS

by

JAMES SCOTT

Grace and Beauty
Frog Legs
Hilarity
Ophelia
Ragtime Betty
Sunburst
Ragtime Oriole
Quality
Princess
Kansas City Rag

STAPLE AS FLOUR

STARK NOBBS CO.

1517 Broadway, N. Y. C.

Pianists were used to turning over pages. For them a piece could start on a right uneven page. In some copies the original page numbers of the "Red Back Book" were saved, in others through the many copying processes not (c. Table 7, p. 19). Apparently this was the last the copyists had paid attention to.

For the 2008 facsimile edition I tried to put the music sheets according to their original **page number** into the right place. For the placement and the page numbers of the other pages this was kind of a puzzle with more than one possible solutions. I took the sequence of those books as a model where I found many original page numbers. This was the book for trombone. Avoiding blank pages as John Stark & Son did the result is not a consistent one for all instruments. A list of contents was not included by the publishing house. In any case no list of content is known.

I later put in the page numbers with help of Adobe Acrobat Professional Version 6. In the same way I put in a foot line to identify the source of the edition instead of a copyright which I do not have: „Scanned from Bill Russel's Xerox copies of "Property of Bunk Johnson" by Klaus Pehl, www.ragtime-society.de , Frankfurt am Main, March 2008".

To upload the files in the files section of the Yahoo group „RagtimeBandArrangement“ I had to divide the files for all instruments because of the 5 MB limit. For the piano book three parts were necessary.

Table 9 The voices of the "Red Back Book" pdf-files

Instrument	File names (.pdf)	file size in KB	Pages
Flute (& piccolo)	RBB-Flute & Piccolo p1-p11	2.978	
	RBB-Flute & Piccolo p12-p22	2.866	
(1st) Clarinet in Bb (or A)	RBB-Clarinet p1-p13	3.066	24
	RBB-Clarinet p14-p24	2.768	
(1st) cornet in Bb (or A)	RBB-Cornet p1-p13	3.127	24
	RBB-Cornet p14-p24	2.667	
trombone	RBB-Trombone p1-p9	2.434	18
	RBB-Trombone p10-p18	2.152	
1st violin	RBB-1st Violin p1-p12	3.202	24
	RBB-1st Violin p13-p24	3.144	
2nd violin	RBB-2nd Violin p1-p10	2.852	20
	RBB-2nd Violin p11-p20	2.593	
viola	-	-	-
cello	RBB-Cello p1-p9	2.442	18
	RBB-Cello p10-p18	2.151	
bass	RBB-Bass p1-p9	2.367	18
	RBB-Bass p10-p18	2.046	
piano (acc.)	RBB-Piano p1-p13	3.893	40
	RBB-Piano p14-p25	4.016	
	RBB-Piano p26-p40	4.075	
Drums	RBB-Drums p1-p9	2.310	18
	RBB-Drums p10-p18	2.155	
<i>total</i>		<i>59.304</i>	<i>226</i>

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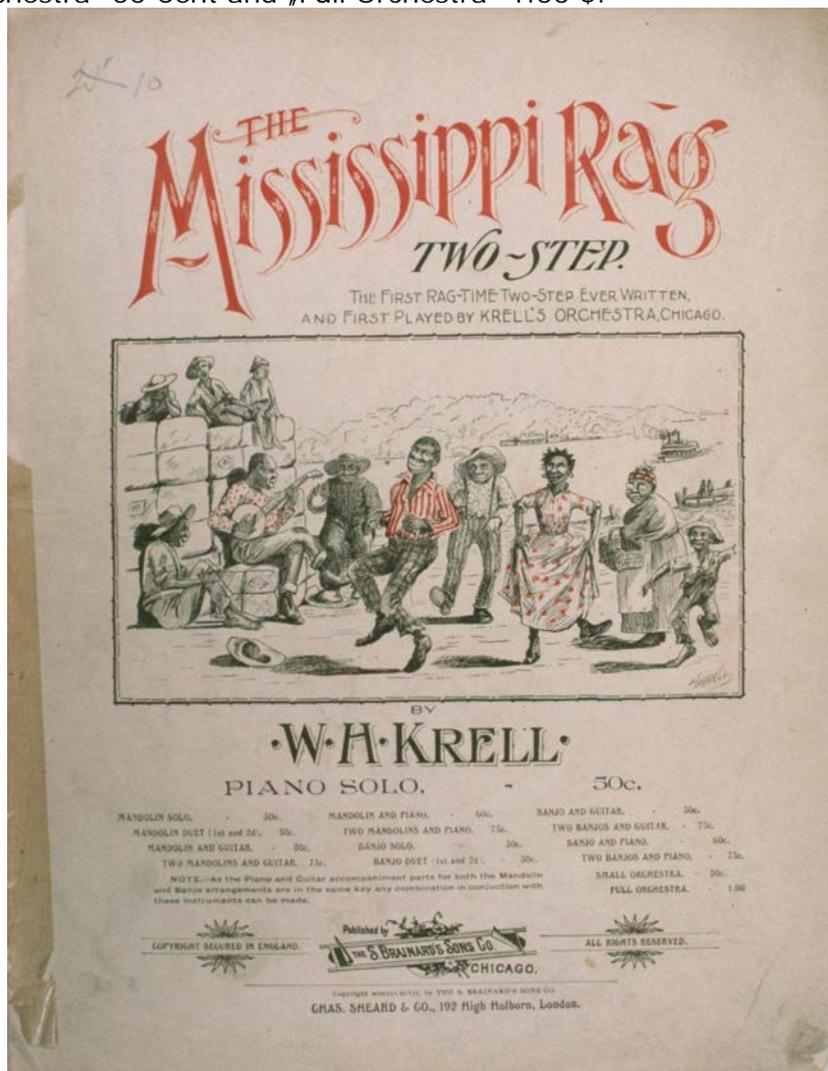
11 Notes

¹ Motivated by the Yahoo group „Elite Syncopations“ (moderated a.o. by „Perfesser“ Bill Edwards), the today’s most important place for communication among ragtime interested people, I use as a vehicle a Yahoo group too: „RagtimeBandArrangements“. The files in the pdf-format are located in the files section. They are open for all who join the group <http://launch.groups.yahoo.com/group/RagtimeBandArrangements/> [25-03-2008].

² In all these cases they mean „Panama“ (William Tyers 1904), today still in the repertoire of New Orleans Brass Bands. Sometime the musicians had accepted the wrong title not to mix up with „Panama Rag“ (Cy Seymour 1904).

³ In the recordings of King Oliver’s Creole Jazz Band 1923 the piece was called „High Society Rag“ but it is composed in 1902 as „High Society“ (Porter Steele) and published in a band arrangement.

⁴ In January 1897 „Mississippi Rag“ by William H. Krell was published by the publishing company S. Brainard’s Sons New York. It was the first composition which had “rag” in its name (Hasse 1985, p. 126). Berlin (1980, p. 9) remarks that a text printed on the cover already proofs the close relationship with band ragtime: „The First Rag-Time Two Step Ever Written, and First Played by Krell’s Orchestra, Chicago“. In addition the prices for the arrangements are printed on the cover for all kinds of orchestrations, among them for „Small Orchestra“ 50 Cent and „Full Orchestra“ 1.00 \$.



⁵ Some authors say 1909. This would be in contradiction to the publishing year 1911 of the piano version of “The Minstrel Man” in Stark’s catalogue. Other authors assume ap-

parently for that reason not later than 1912. But all authors including Hagert leave that open for the future.

⁶ John E. Hasse (1985, p. 279f.) says „Red Back Book of Rags“ as a nick name according to the work of Samuel B. Charters (1962) „Red Backed Book of Rags“.

⁷ C. Hasse (S. 305ff.); in general with stock arrangements one would find the year of publishing in the voice for the 1st violin or in the voice for the piano accompaniment. As my basis are only copies this information “disappeared” through the copying processes.

⁸ About D.S. Delisle one knows that he appeared on the front cover as the arranger of the first published rag of an afro-american composer „Harlem Rag“ (Tom Turpin 1897). What “arranger” meant in the case of Tom Turpin’s composition for piano stays in the dark. Whether Delisle wrote down the notes for the publishing company De Yong & Co., St. Louis, the way Tom Turpin had played the piece or if he is a co-composer of (parts of) the piece one can speculate on.

⁹ I have only a copy from one original voice for viola for James Scott’s „Frog Legs Rag“, arranged by Scott Joplin. The edition of Belwin & Mills (ed. by Gunther Schuller) include voices for viola also for „The Chrysanthemum“, „The Easy Winners“, „The Entertainer“, „Maple Leaf Rag“ and „The Ragtime Dance“. Whether they were added by Schuller or if they were actually included in the copies of Joplin’s compositions in the “Red Back Book” Bill Russel gave to Vera Brodsky Lawrence, cannot be told by the preface of Brodsky Lawrence or the remarks of the editor Schuller. Anyway the missing reference to Scott Joplin as an arranger was for Brodsky Lawrence reason enough to exclude the band arrangements from „The Collected Works of Scott Joplin“ (1971). I could not assume a complete book for viola so I retained the fragments for the internet edition 2008.

¹⁰ I have copies of 2nd cornet voices for two pieces: „African Pas’“, „The Cascades“. It stays doubtful that there was a book for 2nd cornet in the collection “Red Back Book”. I see it as an indicator that all band arrangements were published as an individual band arrangement before they were assembled in the “Red Back Book” as Hasse (1985) had found out.

Voices for wind instruments which are not used in a brass band context (marching band or concert band) but are included in a classic orchestra (pit band) as oboe, bassoon or horns are missing in my copies from the “Red Back Book”, the same for 2nd clarinet or 2nd cornet. The fact that in the original music of the “Red Back Book” one can read „1st Clarinet“ or „1st Cornet“ does not proof the existence of books for these optional instruments.

¹¹ The sources for the original key in the compositions for piano are for James Scott’s works reprints in DeVaux & Kenney (1992), for Joplin’s compositions in Brodsky Lawrence (1981), for „Kinklets“ in Blesh (1973) and „African Pas’“ in Tichenor (1975). „The Minstrel Man“ I could find as Sheet Music for piano in an electronic archive of Indiana University <http://brie.dlib.indiana.edu:8080/inharmenduserinterface/welcome.do> [27-03-2008].

¹² Later tries to use the same method for trumpets did not succeed. To get a good intonation more than one tube had to be adjusted.

¹³ „The Sting“ got Academy Awards in the categories Best Picture, Directing (George Roy Hill), Writing Original Screenplay, Best Art Direction, Best Costume Design, Film Editing, Best Music, Scoring Original Song Score and/or Adaptation (Marvin Hamlisch) and was nominated for three further Academy Awards: Best Actor - (Robert Redford), Best Cinematography, Sound.

¹⁴ „Butch Cassidy and the Sundance Kid“ won the Academy Awards for „Best Cinematography“, „Best Music (Original Score for a Motion Picture not a Musical)“, „Best Music (Song (Burt Bacharach and Hal David for "Raindrops Keep Fallin' on My Head"))“ and „Best Writing, Story and Screenplay Based on Material Not Previously Published or Produced“ and was nominated for „Best Director“, „Best Picture“ and „Best Sound“.

¹⁵ Not included in the Soundtrack, MCA Records MCA 2040

¹⁶ Liner Notes by George Roy Hill on the Soundtrack published as LP, MCA Records MCA 2040

¹⁷ I personally got in contact with the „Red Back Book“ – more exactly with many single sheets of music from the clarinet book – in 1974 on the music stand of the „New Orleans

Ragtime Orchestra" getting ready for a concert at WDR, Köln, when I dared to substitute the ill clarinet player Orange Kellin. 20 minutes before the concert started Bill Russel went through the music with me for the first half of the concert. I experienced this totally fascinated like in trance. During especially "black" parts full of semiquavers in 2/4 time I took some pauses and in the "safe" parts I bravely tried to support the frontline with Bill Russel (vl), Lionel Ferbos (tp) and Paul Crawford (tb).

¹⁸ Thursday, 9th of May 1974, Concert hall WDR in Cologne, broadcasted in June in WDR II. I have some tapes which Hans W. Ewert, one of the co-organisers of the tour, gave to me.

¹⁹ Sources: Jasen 2007 and Hasse 1985

²⁰ Sources: Jasen 2007, Hasse 1985 and for recordings of Ken Colyer's Jazzmen Bruyninckx 1978

²¹ In the edition of Belwin & Mills there is no information about the year when the republishing of Joplin's compositions in the "Red Back Book" took place. The information „1973" one can find in Gammond (1976).