

THE PUBLISHED MUSIC OF KEITH EMERSON: EXPANDING THE SOLO PIANO
REPERTOIRE

by

GIUSEPPE LUPIS

(Under the Direction of Richard Zimdars)

ABSTRACT

The study examines the published music of Keith Emerson (b.1944) and includes solo piano transcriptions of thirteen of his compositions. Emerson's music was published on three continents over a period of thirty years (1975-2005). Because almost all of it is currently out of print, a need exists for a cataloguing and a rediscovery of his music. The work is in five chapters. The first, a short biography, examines Emerson as a composer. The second addresses the importance of Emerson's music. The third covers the sources of Emerson's published compositions and a performance and recording history of Emerson's music performed by pianists other than the composer. The fourth chapter surveys thirteen compositions which appear as solo piano transcriptions in the fifth chapter.

INDEX WORDS: Keith Emerson, Dissertation, Published Music, Rock history, Transcriptions, Solo piano repertoire, ELP, Emerson Lake & Palmer, Tarkus, Pictures at an Exhibition

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DEDICATION

To Keith Emerson

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INTRODUCTION

Keith Emerson, pianist and composer, is best known for his association with the rock groups The Nice and Emerson, Lake & Palmer, or ELP. His worldwide performing career, spanning more than four decades, combined with his compositional style have made his name a reference point in rock music. In 2006, at the age of sixty-two, Emerson is still performing public concerts. More than one hundred fans' websites, as well as the new recordings he regularly releases, are witness to his continuing popularity. Since 1992, the date of the ELP reunion release *Black Moon*, he has recorded at least twenty-five new CDs of his own music. This number excludes the CD versions of previous LP recordings and his film soundtracks released on CDs. This remarkable creativity continues. A new recording, *Off the Shelf*, is scheduled for release in April 2006.¹

Emerson's overwhelming fame as a performer has overshadowed his reputation as a composer. His compositions have been published on three continents over a period of thirty years, from the Italian *Yellow Book* (1975) to the American *Glorietta/Barrelhouse Shake-Down* (2005). Emerson's published works embrace larger forms and reference earlier classical compositions and composers. Currently, however, no up-to-date research focuses on his published music or any possible classical heritage, and his music has failed to transcend its identification as part of the "rock" genre. The limited literature available largely ignores his compositional output. Indeed, of the thirty-eight known published works and collections, only a

¹ [Http://www.keithemerson.com](http://www.keithemerson.com)

few are still in print and available for purchase. Additionally, there is no record of classically trained performers that have included Emerson's works as part of their repertoire.

This document brings attention to Emerson's published work by first reviewing the composer's life and discussing the importance of his work. It addresses the previous neglect of Emerson's body of compositions by providing a comprehensive list of his published works and a detailed discussion of the differences and similarities of the works contained in various editions. It also presents a history of performances of Emerson's music by pianists other than Emerson, pointing out the minimal attention given by pianists to his compositions in the past. Finally, in an attempt to generate interest in future performances by pianists, thirteen solo piano transcriptions of Emerson compositions, prepared by the author, are also included.

CHAPTER 1

A COMPOSER'S BIOGRAPHY

Two primary sources deal with Keith Emerson's life: his autobiography, *Picture of an Exhibitionist*,¹ published in 2004 and the 2001 biography *Emerson, Lake & Palmer: The Show That Never Ends*.² At least several hundred other sources, varying in size and accuracy, are also available. In compiling information about Emerson's life, researchers have often included a chronological listing of Emerson's bands and recordings. No book or article exists addressing Emerson solely as a composer. This chapter examines Emerson's life through his compositions.

1944 to 1967

Keith Emerson is a living, published, British composer, born on November 2, 1944 in Todmorden, Lancashire. Emerson's family moved to Worthing, Sussex after World War II. A piano was available in the house, and he began the study of music at the age of seven. He received his first formal training from local piano teachers Miss Marshall and Madame Collinge. Later, a Mrs. Smith provided him with better instruction and a focus on performance.³ Emerson's first public appearance at the piano was in 1956 at the Worthing Music Festival in a piano competition. He placed third out of twenty-six contestants, all playing the same gavotte by

¹ Keith Emerson, *Picture of an Exhibitionist* (London: John Blake Publishing, 2004).

² George Forrester, Martyn Hanson, and Frank Askew, *Emerson, Lake & Palmer: The Show That Never Ends* (London: Helter Skelter Publishing, 2001).

³ Emerson, 14-20.

Bach.⁴ At the same time he showed interest in popular music and jazz. Together with formal classical training Emerson started taking jazz lessons by mail and listened to recordings by Jimmy Van Heusen, Fats Waller, Art Tatum, Count Basie, and Duke Ellington, among others.⁵

During his teens, his first local trio gigs helped him acquire a broad knowledge of current popular tunes. A London performance at The Marquee Club by Hammond L100 player Don Shinn prompted Emerson's decision to purchase the same modern keyboard, and eventually to pursue a musical career after the loss of his bank job.⁶ Although the organ was acquired for its portability and because he "got fed up with playing pianos with the hammers broken off of them,"⁷ this choice proved to be decisive for Emerson's sound and timbre. For his concerts in the 1970s he would use a combination of a grand piano and synthesizers, including a Hammond C-3 and a Yamaha GX-1.

Further musical experience came from playing in the band John Brown's Bodies, which he formed, and from joining Gary Farr and the T-Bones in 1964. In spite of their numerous performances, only one T-Bones album with Emerson at the keyboards was made, *One More Chance*, released in 1987. The dance and swing music style of the T-Bones soon would wane in popularity, giving way to rock. Prior to 1967, Emerson also toured with the VIPs, whose Australian double album *The VIPs* (n.d.) includes their complete recordings.⁸

⁴ Emerson, 22.

⁵ Emerson, 27.

⁶ Forrester, 19.

⁷ Dominic Milano. "Keith Emerson," *Contemporary Keyboard*, October 1977: 24.

⁸ Forrester, 321.

1967 to 1970

In 1967, Emerson rose to international fame as a member of the rock group The Nice, and began to write rock arrangements of classical music. The group, originally four performers, released *The Thoughts of Emerlist Davejack* in March, and *America* in June, before differing artistic views caused the departure of guitarist David O'List.⁹ From this time on Emerson focused much more on composition. His three preferred mediums were piano solo, rock trio, and orchestra. Emerson's rock trio generally included acoustic piano, electronic keyboards, percussion, guitar or electric bass, and vocals. Albums released by The Nice included *Ars Longa Vita Brevis* (1968), *Five Bridges* (1969), *Nice* (1969), and *Elegy* (1970). The most significant composition of this period was *Five Bridges Suite* (1968). A five movement work for rock trio and orchestra commissioned by the city of Newcastle, England, it was inspired by the five bridges of the city. The Nice recorded it with the Sinfonia of London conducted by Joseph Eger on October 17, 1969, during a live performance at Fairfield Hall in Croydon, England.¹⁰

Other important works from this period include: *America*, an arrangement of the song from Bernstein's *West Side Story*; *Ars Longa Vita Brevis*, movements 2 to 5; *Azrael Revisited*; *Country Pie/Brandenburg Concerto No. 6* based on material by Dylan and Bach; *Daddy Where Did I Come From*; *Diary of an Empty Day*; *Don Edito El Gruva*; *For Example*; *Happy Freuds*; *Intermezzo from Karelia Suite* based on Sibelius's homonymous work; *Little Arabella*; *One of Those People*; "Pathetique" *Symphony No. 6, 3rd Movement*, an arrangement of Tchaikovsky's music; *Prelude*; and *Rondo (69)*.

⁹ Forrester, 26-27.

¹⁰ Keith Emerson, *Five Bridges: The Nice*, Charisma CAS 1014, 1969, sound recording.

The 1970s

In 1970, Emerson formed the group Emerson, Lake & Palmer, also known as ELP, with guitarist Greg Lake and percussionist Carl Palmer. With this band he reached the peaks of his career as composer and performer. Constant tension between him and Palmer caused the breakup of the group in 1978.

During his period with ELP, Emerson continued to explore the large form of the suite with *Tarkus* (1971). Six of the suite's seven pieces are Emerson's original compositions: *Eruption*; *The Stones of Years*; *Iconoclast*; *Mass*; *Manticore*; *The Battlefield*; *Aquatarkus*. *The Battlefield* is an addition by Greg Lake. In Chapter VII of his Master of Arts thesis, "The Compositional Style of Keith Emerson in *Tarkus* (1971) for the Rock Music Trio Emerson, Lake & Palmer," Peter T. Ford observes that *The Battlefield* is the only movement in which Emerson did not contribute officially to the composition. However, because Ford's statement and detailed analysis suggest that the same hand is behind the whole suite, it is possible to assume Emerson's heavy participation in the writing.

Emerson's compositions from 1970 include: *Tank* and *The Three Fates: Clotho, Lachesis, Atropos*; *The Barbarian*, an adaptation of Bartok's *Allegro Barbaro*; and *Knife-Edge*, an adaptation of Janacek's *Sinfonietta*. *Clotho* and *Lachesis* are original works for organ and piano, respectively. *Are You Ready Eddy?*; *A Time And A Place*; *Bitches Crystal*; *Blues Variations*; *Infinite Space (Conclusion)*; *Jeremy Bender*; *The Curse Of Baba Yaga* and *The Old Castle* from Mussorgsky's *Pictures At An Exhibition*; and *The Only Way (Hymn)*, date from 1971. 1972 is the year of the original compositions *Abaddon's Bolero*; *Hoedown*; *Living Sin*; *The Endless Enigma* triptych - *The Endless Enigma (Part I)*; *Fugue*; *The Endless Enigma (Part II)* - *The Sheriff*; and *Trilogy*. In 1973 Emerson's compositions included *Benny the Bouncer* and *Karn*

Evil 9 (1st Impression – Part 1, 1st Impression – Part 2, 2nd Impression, 3rd Impression). He also released *Jerusalem*, an arrangement of Sir Charles Hubert Parry's setting of William Blake's *Jerusalem*, and *Toccata*, adapted from the fourth movement of Ginastera's *1st Piano Concerto*. 1976 saw the appearance of the original tune *Barrelhouse Shakedown* and the arrangement of *Honky Tonk Train Blues* by Meade (Lux) Lewis.

In 1976 Emerson began the composition of his *Piano Concerto No. 1*, a serial work in three movements for piano and orchestra, recorded in 1977 with two other works: the original composition *Pirates* and *Fanfare For The Common Man*, arranged from Copland's music. In 1977 Emerson also produced the compositions *Brain Salad Surgery; So Far To Fall; Tiger In A Spotlight*; and *When The Apple Blossoms Bloom In The Windmills Of Your Mind I'll Be Your Valentine*; an arrangement of *Maple Leaf Rag* by Joplin; and the orchestration of *Show Me The Way To Go Home* by King.

The suite *Memoirs Of An Officer and a Gentleman*, which includes *Prologue/The Education Of A Gentleman, Love At First Sight, Letters From The Front, and Honourable Company (A March)*, was composed and released with *The Gambler* in the 1978 album *Love Beach*. This recording, made in the Bahamas, was the last by ELP and marked the end of the group. Emerson next began his creative retreat in the city of Nassau which culminated in the composition of his most eclectic music in style and humor. *Big Horn Breakdown; Chickcharnie; Hello Sailor*, based on *Bach before The Mast* by George Malcom; *Green Ice; Jesus Loves Me; Rum-A-Ting; Salt Cay*; and the arrangement of *Yancey Special* by Meade (Lux) Lewis were all released on the recording *Honky* (1980). In December 1979 Emerson published his *Good King Wenceslas Variations* for piano and oboe. Less than a year later, on November 1980, he

published his one page *Variation on Simple Gifts* for piano, as a tribute to Aaron Copland for his eightieth birthday.

The 1980s

Freed from concert touring, Emerson spent the 1980s writing soundtracks. *Inferno* (1980), an Italian horror movie directed by Dario Argento, was the first. It was followed by the American *Nighthawks* (1981), with Sylvester Stallone, the Japanese *Harmagedon* (1983), the British thriller *Best Revenge* (1983), and the Italian thriller *Murderock* (1984). Before composing the music for *La Chiesa* [The Church] (1989), another Italian horror film, he wrote the music for two albums. *Emerson, Lake & Powell* (1986) includes *Lay Down Your Guns*; *Learning To Fly*; *Love Blind*; *Step Aside*; *The Miracle*; *The Score*; and *Touch And Go*. These compositions resulted from a short period in which Emerson performed with Greg Lake and drummer Cozy Powell. The only concert tour of Emerson, Lake & Powell, in the United States and Canada, lasted about ten weeks. Similarly, two years later the release of *To the Power of Three* (1988) marked a collaboration with Robert Berry and Carl Palmer. In this case the works produced by Emerson were *Desde La Vita* (From the life) divided into three sections: *La Vista*, *Frontiera*, and *Sangre De Toro* (Bull's blood); *Lover to Lover*; and *On My Way Home*. The only tour of this trio, named *Three*, took place in the United States and lasted about seven weeks.

Two original compositions appeared in *The Christmas Album* (1989): *Showman's Land*, and *Captain Starship Christmas*. Additionally, Emerson co-wrote *Empire of Delight* with Peter Hammill and *My Name Is Rain* with Lorna Wright.

1990 to the Present

In 1991 ELP reunited. The result was a new set of Emerson compositions, recorded in the album *Black Moon* (1992): *Better Days*; *Black Moon*; *Close To Home*, for piano solo; *Farewell To Arms*; *Paper Blood*; and *Romeo And Juliet*. The group toured extensively in 1992 and 1993 in North and South America, Japan and Europe before breaking up again.

At the end of 1993, Emerson experienced a nerve problem in his right arm. The compression of two nerves was critically affecting the movement of his ring and little fingers and required surgery. A previous operation removed a ganglion cyst from his right hand palm in 1989. In 1990 Emerson broke the knuckle of his little finger in the same hand. Fortunately, these episodes, particularly the surgery he underwent on October 5, 1993, did not prevent him from composing.¹¹ Eventually he returned to the stage in 1996.

The waltz *Glorietta* and the arrangement *Troika*, from Prokofiev's *Lieutenant Kije*, appeared in 1995. A soundtrack for the first series of the British cartoon *Iron Man* followed in 1996. New album releases contained reissued or different arrangements of previously released compositions. These releases included: *The Atlantic Years* (1992); *Live At The Royal Albert Hall* (1993); *Return Of The Manticore* (1993); *Works Live* (1993); *Classic Rock Featuring "Lucky Man"* (1994); *In The Hot Seat* (1994); *The Best Of Emerson, Lake & Palmer* (1994); *I Believe In Father Christmas* (1995); *ELP: King Biscuit Flower Hour* (1997); *Live At The Isle Of Wight Festival '70* (1998); *Then and Now* (1998); *Extended Version: The Encore Collection* (2000); *Fanfare For The Common Man Anthology* (2001); *Live In Poland* (2001); *Original Bootleg Series From The Manticore Vaults Volume 1* (2001); *Original Bootleg Series From The Manticore Vaults Volume 2* (2001); *Original Bootleg Series From The Manticore Vaults Volume 3* (2001); *The Show That Never Ends* (2001); *The Very Best Of Emerson, Lake & Palmer* (2001);

¹¹ Robert Doerschuk. "Keith Emerson's Moment of Truth," *Keyboard*, April 1994: 86-87.

Best Of The Bootlegs (2002); *Fanfare For The Common Man* (2002); *Re-Works* (2003); *Vivacitas: Live at Glasgow 2002* (2003); *The Best Of Emerson, Lake & Palmer Live* (2003); and *Off the Shelf* (2006).¹² In addition, Emerson wrote music for *Godzilla: Final Wars* (2004), a film released on the fiftieth anniversary of the original *Godzilla*. The soundtrack was released on CD in 2004.

Among the most significant works produced by Emerson is his *Emerson Plays Emerson* (2002), a CD recording with which he reestablishes his connection to the acoustic piano. Old and new compositions are featured, and all share the piano as common medium. For the first time Emerson the pianist encounters Emerson the composer, distanced from rock style and more aligned with contemporary and jazz idioms. Emerson's original tunes performed on this CD include: *A Blade Of Grass*, from the 1992 editing sessions for the album *Black Moon*; *Ballad For A Common Man*; *A Cajun Alley*; *Broken Bough*; *Close To Home* (1992); *For Kevin* (1996); *Hammer It Out*; *Interlude*; *Nilu's Dream*; *Outgoing Tide*; *Roll'n Jelly*; *Solitudinous*; *Soulscapes*; and *Vagrant*.

His *Piano Concerto No. 2* "exists at the moment in manuscript sketches that would take the (sic) challenge a World War II Enigma decoder."¹³ The piece is evidence of his continuing creativity and attention to the piano, the orchestra, and the large form.

Since 1996, his concert tours have taken Emerson from North and South America to Europe and Japan. In May 2005 Emerson joined the London based concert management of Corrado Canonici.

¹² The release of *Off the Shelf* is expected in April 2006.

¹³ Emerson, *Picture of an Exhibitionist*, 324.

CHAPTER 2

THE IMPORTANCE OF EMERSON'S MUSIC

Keith Emerson is relatively neglected as a composer. The solo piano recital offers a promising means to remedy the neglect, but so far has been used only once for this purpose. This chapter examines the reasons for Emerson's neglect and the possibilities for presenting his works in solo piano recital programs.

An Overlooked Composer

"I would like to become a more established composer," Emerson said in 1983.¹ In fact, Emerson achieved great fame among his fans, but was - and still is - scarcely acknowledged beyond the popular music world. Many factors may have contributed to this exclusion, the first of which is the label "rock." The term itself confines the music to the vernacular category, whatever its aspiration and inspiration.

In the late 1960s the term "art rock" appeared as rock attempted to gain recognition as an art form. Rock historian John Stuessy listed the means used to blend classical and rock elements:

1. Quote a classical excerpt in the midst of a rock song
2. Use a classical melody as the basis of a rock song
3. Create a series of rock songs conceived as units in a larger form
4. Adapt a full classical work to a rock-style performance

¹ Keith Emerson, "From Potted History to Reminiscences of The Nice and ELP, and Emerson the Composer..." *Electronics and Music Maker* (May 1983), 24.

5. Create a work for rock group and classical ensemble
6. Using the musical language of rock, create an extended work modeled after a classical form²

All the previous approaches are found in Emerson's compositions throughout his almost four decades of activity. The album *Ars Longa Vita Brevis* (1968) contained an adaptation from the Karelia Suite of Jean Sibelius, while the *Five Bridges Suite* (1968) explored the third movement of Tchaikovsky's 6th Symphony, Bach's Brandenburg Concerto No.6, and a fugue by Friedrich Gulda. The November 1971 ELP release *Pictures at an Exhibition* derived its material from Mussorgsky's work. The list of classical music influences and quotations in Emerson music is long.³

In June 1983, responding in *Keyboard* magazine to his fans, Emerson acknowledged Bach's influences when rearranging George Malcom's composition *Bach before the Mast* into *Hello Sailor*, recorded in Emerson's album *Honky* (1980).⁴ Another example of Bach's influence is found in *Take a Pebble*, from the album *Emerson, Lake & Palmer*. Although written by Greg Lake, during its performance Emerson freely improvises using material from the first of Bach's two-part inventions.

Copland inspired Emerson's version of *Hoedown* and *Fanfare for the Common Man*, while the last movement of Ginastera's Piano Concerto No.1 was transformed into *Toccata*, recorded in *Brain Salad Surgery* (1973). Emerson was fascinated by Ginastera, whom he met in

² Joe Stuessy. *Rock and Roll: Its History and Stylistic Development*, 2d ed. (Englewood Cliffs: Prentice-Hall, 1990), 275.

³ The late Steven Plotczyk compiled an annotated list of quotations found in Emerson's music. The quoted composers are listed alphabetically. The document is available at <http://www.brain-salad.com>, updated as of April 30, 2003. Several contributions come from Emerson's fans. 255 composers, 361 quotations, 452 songs and 161 annotations are included.

⁴ For a complete picture of the piece, out of print and written in a two-part invention style, the first page published in the same issue of *Keyboard* must be considered with the arrangement Ken Taylor makes available on his website at <http://www.users.bigpond.com/zingari/emerson/hornpipe.htm>.

Geneva in 1973. The fascination stemmed from the rhythm and the violence of Ginastera's music. He met Friedrich Gulda in Vienna. Gulda's jazz-idiomatic *Prelude and Fugue*, published in 1973, was rearranged into *High Level Fugue* by Emerson as the fourth movement of the *Five Bridges Suite* and recorded by the Nice. Chopin's Etude Op.10, No.1 is quoted by Emerson in the opening of *Love at First Sight* from the suite *Memoirs of an Officer and a Gentleman*.

Popular and jazz influences are evident in his arrangements of Meade (Lux) Lewis's *Honky Tonk Train Blues* and *Yancey Special*, Scott Joplin's *Maple Leaf Rag*. They also appear in his own *Barrelhouse Shake Down*.

The suite *Tarkus* was written as a general statement on the Vietnam War and musically depicts a harsh story of struggle and hope.⁵ An innovation of this music lays in the performance forces. The combination of electronic sound and atonality makes a strong impact. To produce the desired sound effects Emerson made extensive use of electronic keyboards and synthesizers, although in a letter to Aki Kuroda⁶ he later revealed that *Tarkus* was originally conceived on the acoustic piano.⁷

Emerson pioneered the use electronic keyboard instruments, in particular those produced by Hammond, Moog and Yamaha. His experimentation and electronic set-up for his performances were innovative in the field. In a typical concert, Emerson would usually stand among a grand piano and keyboards (Hammond organs and Yamaha and Moog synthesizers), with at least two of them on opposite sides. He placed himself between the instruments, sometimes playing two opposite keyboards at the same time. Often he would stab at a keyboard

⁵ *Tarkus* has been thoroughly analyzed by Peter T. Ford in his Master's thesis "The Compositional Style of Keith Emerson in *Tarkus* (1971) for the Rock Music Trio Emerson, Lake and Palmer."

⁶ Aki Kuroda is the first and still the only pianist after Keith Emerson to have recorded the suite *Tarkus*.

⁷ [Http://s21.hopemoon.com/~hp989/kuroaki/eng.html](http://s21.hopemoon.com/~hp989/kuroaki/eng.html)

with a knife. This dramatic stage effect had a musical purpose: to depress and hold a key his hands could not reach.

Hearing *The Endless Enigma (part I), Fugue, and The Endless Enigma (part II)*, recorded in the album *Trilogy* (1972), often creates anxiety and relaxation in the listener. The effect is due to its juxtaposition of harmonic techniques blending unexpected modulations, prepared key changes, and atonality using pitch class sets.

Emerson's *Piano Concerto No.1* is a serial composition. The concerto has been extensively analyzed by Blair Pethel in 1987. However, Emerson's program note to the two-piano score reveals the nature of his composition:

The *Piano Concerto No. 1* was borne (sic) out of a series of variations inspired by the English countryside; particularly the home I had at that time which was grand early Tudor and formerly owned by Sir James Barrie (author of *Peter Pan*). . . . During its composition I incorporated many vehicles (along with the occasional tractor), while the use of the 12-tone scale (sometimes in fugal style, along with baroque and leaning towards atonal) played a part also.⁸

His notes also include the following:

I've always enjoyed improvisation. As this is my piano concerto I've only left two rooms for the adventurous soloist. (1) In the cadenza at the end of the first movement over the left-hand ostinato figure, bars 281-315, returning to the printed score in 316 to end the cadenza. Note that it is important to keep the left-hand pattern ostinato going while improvising with the right. (2) In the third movement, bars 98-109, improvising based on what is there while maintaining the same flowing romanticism, as long as one can find one's way back home to reach the important exit at bar 110.⁹

Many important devices found in the concerto derive from the old and new: variation technique; use of the concerto form; baroque and fugal elements; "flowing romanticism;" use of the "12-tone system;" atonality; use of modern machines including a tractor; free improvisation based on elements assumed from the writing; and use of ostinati.

⁸ Keith Emerson, *Piano Concerto No.1* (King of Prussia: Theodore Presser, 2001), 2.

⁹ Ibid.

In conclusion, Emerson did not abandon the “art rock” style which faded in popularity after less than a decade. Instead, he kept writing in a similar manner, under the influence of atonality filtered through his own personal style. In his music Emerson makes deliberate use of fugue, form, and counterpoint. These elements are outlined and meshed with difficult rhythmic and accentual patterns. His eclectic musical vocabulary selects from tonality, atonality, and serialism, often in combination with strong rhythm and thick textures.¹⁰

The Availability of Scores

In 1973 Keith Emerson, Greg Lake, and Carl Palmer founded their own company, Manticore, with offices in London and New York. Manticore released the sheet music for Emerson’s *Barrelhouse Shake-Down*, and, in collaboration with Warner Brothers, published three books of music that included compositions by Emerson and Greg Lake. These books, known as *Anthology*, *Black Book*, and *Tarkus*, were neatly and completely transcribed by John Kurtan for piano, voice, and guitar, with the final supervision and approval of Emerson. The first two books featured selected works from several albums; the third included the whole suite from the album *Tarkus* (1971). After 1977, ELP was forced to shut down Manticore due to the breakup of the group and financial reasons.¹¹ The books were never reprinted after the demise of Manticore.

The first published music by Emerson appeared in Italy in 1975, produced by Edizioni Musicali Jubal. Called the *Yellow Book* because of its cover, it was a collection of eleven tunes in

¹⁰ Keith Emerson’s style has been thoroughly discussed in the 1987 D.M.A. dissertation by Blair Pethel; in the 1994 Master’s thesis by Peter T. Ford; and in the last chapter of the 2001 book *Emerson, Lake & Palmer: The Show That Never Ends*, by George Forrester, Martyn Hanson and Frank Askew.

¹¹ George Forrester, Martyn Hanson, and Frank Askew, *Emerson, Lake & Palmer: The Show That Never Ends* (London: Helter Skelter Publishing, 2001), 101.

lead sheet format with melody, chords, and guitar chords. It was followed in the United Kingdom by the piano sheet music of *Barrelhouse Shake-Down* (1976). In the United States, two variations by Emerson on *Simple Gifts*, for piano, and on *Good King Wenceslas*, for piano and oboe, appeared in *Contemporary Keyboard* in 1979 and 1980. At the same time three compositions, published separately as sheet music, were introduced in Italy: *Honky Tonk Train Blues*, *Maple Leaf Rag*, also called *Odeon Rag*,¹² and *Salt Cay*. *Contemporary Keyboard*, now called *Keyboard*, published other excerpts in the years following 1980. Two publications by Shinko Music Publishing, Tokyo, Japan, *Best of the 70s Rock* (1987) and *Best of Emerson, Lake & Palmer* (1998), were available exclusively to the Japanese market. The collection *Greatest Hits* (1996) was published in the United States by AMSCO. Some excerpts were printed by the British *Electronics and Music Maker* (1983), German *Fachblatt* (1985), and French *Keyboards Recording* (1989). Several issues of the Japanese *Keyboard Magazine*, in 1992 in particular, published by Rittor Music Company, Tokyo, Japan, contained Emerson's music.

A major obstacle to any performance of Emerson's compositions stems from his music being published on three different continents. The majority of the music is out of print.¹³ In addition, only a few pieces are written for solo piano, and no transcriptions of works written for forces greater than solo piano are available.

Today no more than eight libraries in the United States own a copy of *Tarkus* or *Anthology*, and only one holds a copy of the 1978 edition of *Black Book*. The *Yellow Book* is unavailable. Because libraries do not purchase sheet music on a regular basis, Emerson's sheet music publications are unavailable. Additionally, most of the magazines in the United States,

¹² From the name of the 1977 Italian single which included *Maple Leaf Rag* and *The Sheriff*.

¹³ A list of works is included in Appendix A.

United Kingdom, France, Germany, and Japan that published excerpts from Emerson's improvisations or compositions are out of print.

In 1996 a different collection of songs by ELP, *Greatest Hits*, was published by AMSCO and is still in print. Compared to the *Black Book* from which it borrows some compositions and a similar black cover, it looks to be of inferior printing and editing quality. Similarly, the December 2005 publication of *Glorietta/Barrelhouse Shake-Down* for piano solo, exclusively available, autographed, through the official Keith Emerson website, appears home-made.

In 2001 the *Piano Concerto No. 1* was published in a two-piano version "adapted" by Daniel Dorff.¹⁴ Emerson performed the Concerto in 1977, recorded on the ELP album *Works Volume 1*, accompanied by the London Philharmonic conducted by John Meyer. The release dates of the publication and recording are twenty-four years apart.

Copyright issues have contributed to the scarcity of Emerson's published music. The ASCAP (American Society of Composers, Authors and Publishers) web site¹⁵ shows that many of the rights are still owned by the composer. For example, Leadchoice Ltd. owns printing copyright of Emerson's music. Leadchoice Ltd. has its office in New York, its address and phone number matching that of G. Schirmer. The publisher G. Schirmer prints on behalf of Music Sales Corporation, which sold its publishing division to Warner Chappell. Warner Chappell has its offices in London, England, and does not own, nor can it locate, a single copy of the out-of-print books *Anthology*, *Black Book*, and *Tarkus* in its archives. Therefore, obtaining authorized copies of this out-of-print music from the source is out of the question.

Seeking copyright permission is expensive and time consuming. Music Sales is very attentive to managing the copyright of Emerson's compositions. In order to obtain copyright

¹⁴ Emerson, *Piano Concerto*, 2.

¹⁵ [Http://www.ascap.com](http://www.ascap.com)

clearance for the present work, the author first established contact with a fax describing detailed information about the projected use of the music. A reply came after about two months, with a request for further details. It took six months to receive a temporary email authorization for copies, arrangements and performances, and eight months for a final written agreement, which included a fee of \$75.00 granting use for dissertation purposes only.

The Solo Piano: Emerson's Preferred Medium

The choice of solo piano as a medium for presenting Emerson's music needs clarification. Emerson is a pianist. Most of his music, if not all, has been conceived on the piano. The 2002 CD *Emerson Plays Emerson* is a tribute to the piano. The cover depicts him and his instrument. The recording includes many arranged compositions in which the piano is the lead instrument. The CD also features a duet for two pianos and jazz band with Oscar Peterson recorded for the BBC in London in 1975. Furthermore, virtually all the known published material is for solo piano or centers on a lead piano part. *Anthology*, *Black Book*, and *Tarkus*, arranged by John Kurtan in agreement with the publisher and approved by Emerson, follow an identical layout in which the piano plays the most important role. This is how Emerson acknowledged the transcription:

They have exactly what I play on the keyboards. When there was a question of overdubbing lines, I'd write that line in, but generally I'd look at the books being for one keyboard player so that he could entertain himself and play it at home.¹⁶

The voice, lyrics, and guitar chords or tablatures are superimposed, and, for the most part, doubled in the keyboard part. In one case only, a full score is printed for the last two pages of *Honourable Company* from *Anthology*, including all the synthesizer parts and the electric bass

¹⁶ Keith Emerson, "From Potted History to Reminiscences of The Nice and ELP, and Emerson the Composer..." *Electronics and Music Maker* (May 1983), 18.

line. An extra bass part appears in *The Fugue* from the same album. On the other hand, *Eruption*, *Iconoclast*, *Manticore*, and *Infinite Space* from *Tarkus* are written for solo piano. In all other cases in this body of thirty compositions, the piano part has elaborate accompaniments or solos of different length, including one of 108 measures in *Take a Pebble*. Therefore, in order for a solo pianist to perform the majority of the compositions, the voice line must be incorporated in the piano part. In some cases the repeated notes in the voice part might sound redundant, but they scrupulously follow the score envisioned by Emerson.

CHAPTER 3

THE PUBLISHED MUSIC OF KEITH EMERSON

Published music by Keith Emerson currently available for purchase is limited to his *Piano Concerto No.1* (2001) in a version for two pianos by Daniel Dorff, the ELP collection *Greatest Hits* (1996), and the collection *Glorietta/Barrelhouse Shake-Down* (2005). Emerson recorded the concerto in March 1977, with the London Symphony. The conductor, John Meyer, also helped with the orchestral scoring. Of the ten pieces in *Greatest Hits*, only four are by Emerson. *Trilogy*, *The Endless Enigma (Part I)*, and *The Endless Enigma (Part II)*, all originally published in the *Black Book*, are reprints. *Karn Evil 9 (1st Impression Part II)* is a new publication. *Glorietta/Barrelhouse Shake-Down* is a piano transcription edited by Emerson. Whereas *Glorietta* was never published before, *Barrelhouse Shake-Down* is a reprint. The latter collection was released in December 2005 and is available through the official Keith Emerson website.

Everything else of Emerson's is out of print and in most cases difficult or impossible to locate. Since no thematic catalogue exists, an attempt follows to give up-to-date information about the complete corpus of his published music. Emerson's published works are listed in Appendix A.¹

¹ As opposed to Emerson's published music, his recordings are still available for purchase. A thorough discography is given in: George Forrester, Martyn Hanson, and Frank Askew, *Emerson, Lake & Palmer: The Show That Never Ends* (London: Helter Skelter Publishing, 2001): 227-238.

Recordings and Performances by pianists other than Keith Emerson

Performance History

November 11, 1983, is the earliest known date of a performance of Emerson's music in a classical concert setting by someone other than the composer (see Appendix B). The location was the Aula Magna of the Scuola Media Giulio Cesare in Brindisi, Italy. Pianist Luciano Sangiorgi performed his solo piano arrangements of *The Sheriff*, *Jeremy Bender*, and *Benny the Bouncer*.

Ten years passed before the second known performance by a solo pianist of Emerson's compositions was held in a concert hall. Since then, seventeen public performances have been given during fifteen different events:

1. May 13, 1993. Monopoli, Italy. Amici della Musica. Pianist: Giuseppe Lupis. Program: *The Sheriff*, *Jeremy Bender*, *Benny the Bouncer*.
2. July 24, 1993. Macerata Feltria, Italy. Pianist: Giuseppe Lupis. Program: *The Sheriff*, *Jeremy Bender*, *Benny the Bouncer*.
3. August 1993. Three performances in Caldarola, Italy. Pianist: Giuseppe Lupis. Program: *The Sheriff*, *Jeremy Bender*, *Benny the Bouncer*.
4. September 1, 1994. Gabicce Mare, Italy. Pianist: Giuseppe Lupis. Program: *The Sheriff*, *Jeremy Bender*, *Benny the Bouncer*.
5. February 24, 2000. Macon, GA. Wesleyan College. Pianist: Giuseppe Lupis. Program: *The Sheriff*, *Jeremy Bender*, *Benny the Bouncer*.
6. June 14, 2000. Macon, GA. Wesleyan College. Pianist: Giuseppe Lupis. Program: *The Sheriff*, *Jeremy Bender*, *Benny the Bouncer*.
7. July 23, 2000. Todi, Italy. Teatro Comunale, Todi Arte Festival. Pianist: Giuseppe Lupis. Program: *The Sheriff*, *Jeremy Bender*, *Benny the Bouncer*.
8. January 1, 2001. Ripatransone, Italy. Pianist: Giuseppe Lupis. Program: *The Sheriff*, *Jeremy Bender*, *Benny the Bouncer*.
9. April 2003. Milan, Italy. Officine Meccaniche recording studio. CD recording opened to audience. Ensemble ZONE: Aki Kuroda, pianist; Prometeo String Quartet; Elena Càsoli guitar; Maurizio Ben Omar percussions; Yoichi Sugiyama conductor. Program: *ZONE-Tarkus*.
10. April 13, 2003. Parma, Italy. Teatro Regio di Parma. Ensemble ZONE: Aki Kuroda pianist; Prometeo String Quartet; Elena Càsoli guitar; Maurizio Ben Omar percussions; Yoichi Sugiyama conductor. Program: *ZONE-Tarkus*.

11. December 16, 2003. Würzburg, Germany. Theatersaal Hochschule für Musik, Tage der Neue Musik Festival. Ensemble of the Hochschule. Program: *ZONE-Tarkus*.
12. July 12, 2005. Watkinsville, GA. Ashford Manor. Pianist: Giuseppe Lupis. Program: *The Sheriff, Jeremy Bender, Benny the Bouncer*.
13. December 15, 2005. Brindisi, Italy. Sala della Provincia. Pianist: Giuseppe Lupis. Program: *Eruption, The Stones of Years, Iconoclast, Mass, Manticore, Aquatarkus, The Sheriff, Jeremy Bender, Benny the Bouncer*.
14. February 20, 2006. Athens, GA. University of Georgia: Lecture-recital. Pianist: Giuseppe Lupis. Program: *Eruption, The Stones of Years, Iconoclast, Mass, Manticore, Aquatarkus, The Sheriff, Jeremy Bender, Benny the Bouncer*. Although *The Endless Enigma (Part I)*, *Fugue*, and *The Endless Enigma (Part II)* were included in the official program, they were not performed.
15. March 12, 2006. Macon, GA. Vineville Methodist Church. Pianist: Giuseppe Lupis. Program: *Eruption, The Stones of Years, Iconoclast, Mass, Manticore, Aquatarkus, The Sheriff, Jeremy Bender, Benny the Bouncer, Trilogy, Honky Tonk Train Blues, Salt Cay, Barrelhouse Shake-Down, and Maple Leaf Rag*. This is the first monographic concert performed by somebody other than the composer.

The *Piano Concerto No.1* received its first Australian performances on March 19 and 20, 2004, in Adelaide, by pianist Michael Kieran Harvey and the Adelaide Symphony Orchestra conducted by Kristjan Jarvi.² The two-piano score had been published in 2001, three years earlier. Considering the advanced planning required for an orchestral event, the performance can be considered timely.

Considering that his first music was published in 1975, one might wonder why Emerson's solo piano music rarely has been performed before classical audiences. In addition to his music being out of print and hard to access, an economic reason adds to the difficulty: it is expensive. All of his published material can be considered collectors' items. For example, a copy of *Tarkus* was purchased on Ebay on June 13, 2005, for \$122.51. Between November 17 and November 24, 2005, two copies of *Tarkus* were sold on the same website for \$168.00 and \$200.00 respectively. In 2005 only one copy of *Anthology*, three copies of *Tarkus* and about five of *Black Book* were placed for sale on www.ebay.com. Illegal photocopies from the same books

² <http://www.keithemerson.com>

sell on the same website for about \$38.00 each. The few libraries in the world which own copies of the music are reluctant to make them available through interlibrary loan. Emerson does not seem to like making his manuscripts available for publication, perhaps because he is still performing rock concerts with a new group. His agent in London, Corrado Canonici, owner and manager of World Concert Artists, scheduled Emerson for tours of Japan, Portugal, Italy and Spain for the last three months of 2005.³

Regardless of the cost, searching for a score is a hard, time-consuming task. The author needed six months of daily searching to locate and purchase a copy of *Tarkus*, shipped from California; one year to find a copy of *Good King Wenceslas Variation*, shipped from Australia; and one year to find a copy of the Manticore edition of *Barrelhouse Shake-Down*, shipped from England.

Luciano Sangiorgi

On November 11, 1983, in Brindisi, Italy, pianist Luciano Sangiorgi performed a varied program for piano solo opening the Associazione Verdi 1983-84 concert season. The program included music by Scott Joplin, Jerome Kern, Errol Garner, George Gershwin, Dave Brubeck, Jelly Roll Morton, and Meade (Lux) Lewis. The last three pieces on his program, *The Sheriff*, *Jeremy Bender*, and *Benny the Bouncer*, were written by Keith Emerson and presented as *Country Suite*, a title created by Sangiorgi.

In the original program (see Appendix B) there are several typographical errors. Many English words are misspelled, probably due to unfamiliarity with the unusual repertoire on the part of the typist. Even Emerson's first name is misspelled as Keit. The program, owned by the author, is autographed. Sangiorgi signed it at the end of the concert in the presence of the author.

³ Information from emails and a phone call between the author and Corrado Canonici, September and October 2005.

Sangiorgi was a pianist who achieved solid success for his interpretations of jazz and popular music. Born in Bologna, Italy, in 1921, he reached his highest degree of popularity upon recording, and later publishing for Edizioni Musicali Curci in 1952, a medley on Charlie Chaplin's music called *Arlecchinata*. The medley was republished by Edizioni Accordo in 1978. Edizioni Musicali Curci also lists five other compositions or arrangements by Sangiorgi, further testimony to his popularity: *Noi Due* (1951), *Il Pianoforte Canta* (1953), *I Giorni che non Tornano* (1957), *Notturmo per Te* (1960), and *Ruote di Treno* (1960).

Sangiorgi's recordings show an interest in jazz and popular idioms, and include but are not limited to: *88 Keys from Rome to Paris* (UK, Durium); *An Italian in New York* (UK, Durium, 1959); *Impressioni di New York* (n.d.); *Latin American Impressions* (UK, Durium); *Motivi di Lecuona e Dell'America Latina* (Italy, Durium); *Motivi di Successo Samba-Bolero-Fox-Slow My Fair Lady* (Italy, Durium); *Piano Impressions of Italy, Piano(forte) e Ritmi* (Italy, Durium); *Un Americano a Parigi/Luci della Ribalta* (Italy, Durium); *Umberto Bindi Interpretato Da* (Italy, Durium); and his famous *Arlecchinata/Noi Due* (Italy, Durium). He is also featured as himself in the Italian movie *I Cadetti di Guascogna* (1951) in which he performs the *Tarantella* by Gioacchino Rossini.

The August⁴ and September⁵ 1967 *Gaslight Review Program Guide*, edited by Frank Hogan and published by WPAT-93 AM/FM, a division of Capital Cities Broadcasting Corporation, New York, NY, lists several recordings by Sangiorgi scheduled for broadcast. The only information available about his concert activity relates to a few Italian performances: in Teramo (1965?); in Piombino (1968); at the Teatro Comunale of Adria; and in Brindisi (1983). It is reasonable to assume that he might have performed the same repertoire found in his Brindisi

⁴ [Http://home.att.net/~charles.sanzone/wpat6708.txt](http://home.att.net/~charles.sanzone/wpat6708.txt).

⁵ [Http://home.att.net/~charles.sanzone/wpat6709.txt](http://home.att.net/~charles.sanzone/wpat6709.txt).

program on other occasions. In fact, the availability of the scores of Emerson's pieces used by Sangiorgi in his *Country Suite* can be traced back before 1983.

The 1975 lead sheet *Yellow Book* by Edizioni Musicali Jubal included the three compositions of *Country Suite*, although was of little use for a piano performance because it had vocal parts only. *The Sheriff*, *Jeremy Bender*, and *Benny the Bouncer* were the second, eighth and ninth compositions in this collection.

In 1977, the first edition of *Black Book* included all three pieces. Sangiorgi performed *The Sheriff*, *Jeremy Bender*, and *Benny the Bouncer* in the exact order in which they appeared in *Black Book*.

Jeremy Bender, the second piece in *Country Suite*, was later published in the book *Tarkus* in 1980. Here the copyright is printed as a double year, the first referring to the release of the recording, the second to the publication. *Jeremy Bender's* copyright is dated 1977, as opposed to 1980 for the other titles, because the piece had already appeared in *Black Book*.

By 1983 Sangiorgi would have had eight years of access to *Yellow Book*, six years to *Black Book*, and three to *Tarkus*. This was plenty of time for him to arrange and perform these as solo piano pieces.

Aki Kuroda and Maurizio Pisati

Tarkus is the only Emerson work recorded by a pianist other than the composer. The performance by Aki Kuroda was released in 2004. Born in Osaka, Japan, Kuroda is active in the fields of jazz and contemporary music, and has also released two CDs of Piazzolla's tangos. The *Tarkus* recording project was realized with the support of the contemporary music group of Maurizio Pisati,⁶ ZONE. The resulting CD, *ZONE-Tarkus*, released by Japanese JVC Victor (B0001N1NCA), is an arrangement of the *Tarkus* suite. Pisati was contacted by JVC Victor with the intent of promoting Kuroda through the release of a CD. The result was a commission for a

⁶ Maurizio Pisati, Italian composer born in Milan in 1959, is currently composition professor at the "G.B. Martini" Conservatory of Music, Bologna, Italy.

transcription intended as a *translation* [emphasis by Pisati], stressing the literary implications of the word.

This is how Pisati explains the concept:

Come nella pratica letteraria, tradurre comporta non già un trasporre bensì un ripercorrere il pensiero originale, nei canoni linguistici - e quindi anche di forma immaginata dei pensieri (sempre immaginiamo anche oggetti visibili quando pensiamo) - della nuova lingua. Come se la lingua stessa avesse formulato quei pensieri. In musica possiamo trasporre le note da uno strumento all'altro, da un'orchestra a un Pianoforte e così via, ma sarebbe solo un lavoro di trasporto di nomi: avremmo spostato i nomi delle note. Ma le note non sono il loro nome: per il musicista *DO* [emphasis by Pisati] non significa nulla se non è accompagnato da una dinamica, un fraseggio, un tempo etc. La trascrizione d'autore invece, che io amo chiamare *traduzione* [emphasis by Pisati] appunto, si prende dei rischi. Interviene nel percorso mentale, nel percorso dell'Invenzione dell'autore originale e propone una nuova scrittura e una nuova composizione che sia il più possibile non già *fedele* [emphasis by Pisati] bensì *conseguente* [emphasis by Pisati] all'originale. Tradurre, infatti - e in italiano è curioso il gioco di parole - significa anche un po' tradire. E' forse l'unico caso di tradimento per amore del soggetto tradito.⁷

The project, centered on Mussorgsky's *Pictures at an Exhibition*, includes *Tarkus* as part of the recording. In fact, *Tarkus* and *Pictures at an Exhibition*, originally released in 1971, are among ELP's most popular recordings. The album also includes original compositions by Pisati from the suite *ZONEpopTRAIN*.

At the time of the recording, Kuroda was in personal contact with Keith Emerson. Pisati exchanged emails with Emerson in order to obtain approval for the transcription. This is how Emerson acknowledges the work:

In this recording is a great degree of controlled sensitivity/madness contained within extreme accuracy while Aki Kuroda's interpretation of *Tarkus* does everything that I aspire to. When I composed this suite I sat at the piano. When I recorded and performed it I made

⁷ The following quotation comes from a personal email exchange with Maurizio Pisati on January 24, 2006. Translation mine: "As in literary practice, translating involves not only a transposition but the retracing of the original thought, within the linguistic rules – therefore also with concrete images of the imaginary (when we think we always imagine visible objects) – of the new language, as if the language had created those thoughts. In music we can shift notes from one instrument to another, from an orchestra to a piano, and so forth, but it would be just a shift of names: we would move the names of the notes. However notes are not their names: for the musician *C* [emphasis by Pisati] does not mean anything unless it comes with a dynamic, a phrasing, a rhythm, etc. Instead, the transcription from an author, which I like to call translation, involves some risks. It operates on the mental process, on the path of the author's original invention, and proposes a new writing and a new composition not as *faithful* [emphasis by Pisati] as possible but *consistent* [emphasis by Pisati] with the original. In fact, translating – in Italian the play on words is curious – also takes a little bit of treason. This is perhaps the only case of treason for the love of the betrayed subject."

the fullest use of electronics and pyrotechnics, most times to extreme excess. In those days I was playing to 14,000-seated arenas and electronics were necessary in order to carry the sound often beyond the venue. Indeed, with ELP we performed and recorded this piece in quadraphonic sound. Aki proves this is not necessary and approaches *Tarkus* in the manner it was intended. Along with taking extreme license with her fellow musicians. They all encapsulate the meaning of underground/overground in the 70s with such classical finesse.⁸

The recording, not prototypical for the classical music audience, shows a growing interest in Emerson's music. The CD is available online. Unfortunately, wide dissemination seems unlikely due to its high price, about \$40.00, excluding shipping costs.

Published Music

The Italian Publications

Emerson's original composition *Salt Cay*, the second piece from the album *Honky*, was published in 1980 as sheet music by the Italian publisher Bixio. Bixio later went out of business, as did the publishers of two non-original pieces. *Honky Tonk Train Blues* by Meade (Lux) Lewis, in the arrangement by Emerson, was published by Ritmi e Canzoni in Milan, Italy, in 1977. *Maple Leaf Rag* by Scott Joplin, in the elaboration by Emerson, was published in 1978 by Edizioni Musicali Jubal, Milan, Italy. This company also published *Yellow Book* in lead sheet format. Both *Honky Tonk Train Blues* and *Maple Leaf Rag* bore the same picture of Emerson on their front covers, and both publishers shared the same address: Via Berchet, 20121 Milano. These publications may have been prompted by two evening shows on Italian TV popular in the mid-1970s: *Odeon* and *Variety*.

Odeon was broadcast for two seasons. The closing credits during the first season were accompanied by Emerson playing a honky-tonk upright piano with a small band performing *Honky Tonk Train Blues*. The Ritmi e Canzoni publication, however, differs in many details

⁸ [Http://s21.hopemoon.com/~hp989/kuroaki/eng.html](http://s21.hopemoon.com/~hp989/kuroaki/eng.html)

from the original broadcast performance recorded on the single *Honky Tonk Train Blues* (1976).⁹ The opening is notated for alternating hands, whereas on the recordings Emerson played an arpeggio on the same harmony. The other differences, including an improvisation not found in the score, were carefully transcribed by Robert Doerschuk in the April¹⁰ and June¹¹ 1991 issues of *Keyboard*.

During the second season of *Odeon*, the final credits were shown while Emerson played his version of *Maple Leaf Rag* on a grand piano with a little band. The pictures on both sheet music covers are a video frame from the first season broadcast of *Odeon*. A few years later a new show, *Variety*, was broadcast, this time featuring *Salt Cay* as the final sound track with Emerson pictured playing it on an exotic island. The demand in Italy for these popular tunes was such that the publishers decided to print them as sheet music for piano.

Edizioni Musicali Jubal must be credited for the first publication of music by Emerson. In 1975 the publisher put out a collection called *Yellow Book*, because of its cover. The book, thirty pages in length, bore the ELP logo on the front page. Its eleven tunes were all printed in the form of lead sheets: a one-line staff plus chords and words. Thus, this publication was of limited interest to most pianists. Several pictures of ELP were included. The songs were, in order: *Trilogy*; *The Sheriff*; *The Endless Enigma (1a Parte)*; *The Endless Enigma (2a Parte)*; *Aquatarkus*; *The Stones of Years*; *The Fugue*; *Jeremy Bender*; *Benny the Bouncer*; *Jerusalem*; *From The Beginning*. In the case of the two parts of *The Endless Enigma*, the second sections of the title had been translated into Italian. *From The Beginning*, by Greg Lake, was the only tune

⁹ The success of this arrangement by Emerson was already known. In 1976, in London, Oscar Peterson hosted a show on the BBC called *Piano Party*. Peterson had invited Emerson to perform his version of *Honky Tonk Train Blues*. The resulting duet of Emerson and Peterson playing the tune was released in 2002 on the CD *Emerson Plays Emerson*.

¹⁰ Robert Doerschuk, "Improvisational Piano: All Aboard the Mystery Train," *Keyboard* (April 1991): 123.

¹¹ Robert Doerschuk, "Improvisational Piano: Honky Tonk Take Two," *Keyboard* (June 1991): 101.

therein not written by Emerson. *Jerusalem* was included as an arrangement by Emerson, Lake & Palmer.

Black Book, Tarkus, Anthology, and Greatest Hits

The 1977 and 1978 editions of *Black Book*, the 1980 publication *Tarkus*, and the 1981 collection *Anthology* are among the most popular of Emerson's published collections. All are out-of-print. The 1996 *Greatest Hits* collection from AMSCO is still available.

The 1977 *Black Book* features pictures of the group ELP; the name of the group appears on the black cover written in elaborate cursive at the bottom of the page. The 1978 edition drops the pictures, and the name of the group is written in small block letters at the top of the front cover. The following compositions are featured in its fifty-six pages: *Trilogy*; *The Endless Enigma (Part I)*; *The Endless Enigma (Part II)*; *Take A Pebble*; *The Sheriff*; *Jeremy Bender*; *Benny the Bouncer*. This publication for piano and voice also contains guitar chords and tablatures as well as the guitar solo in *Take a Pebble*. Although this is the only composition included in the book not written by Emerson, his improvisation partly based on Bach's Two-Part Invention No.1 in C major is also transcribed in its entirety.

The *Tarkus* book, published in 1980, is a sixty-eight page collection with a colorful cover, an exact copy of the cover artwork for the 1971 *Tarkus* album. The publication presents the music in the order found in the album, but omits some improvisations by Emerson, such as in *The Stones of Years*. The suite *Tarkus*, which opens the book, contains: *Eruption*; *The Stones of Years*; *Iconoclast*; *Mass*; *Manticore*; *The Battlefield*; and *Aquatarkus*. It is notated for piano and voice and includes chord symbols. The other compositions featured, also written for piano and

voice, are *Jeremy Bender*; *Bitches Crystal*; *The Only Way (Hymn)*; *Infinite Space (Conclusion)*; *Are You Ready Eddie?*; and *A Time And A Place*.

The publication known as *Anthology* dates from 1981. With ninety-two pages, it is the largest collection and contains the most demanding pieces. The compositions are, in order: *Pirates*; *Still...You Turn Me On*; *The Fugue*; *Love Beach*; the suite *Memoirs of an Officer and a Gentleman*; *Lucky Man*; and *The Great Gates of Kiev*. The suite includes: *Prologue/The Education Of A Gentlemen*; *Love At First Sight*; *Letters From The Front*; and *Honourable Company (A March)*. Three compositions are not by Emerson, but by Greg Lake: *Love Beach*; *Lucky Man*; and *Still...You Turn Me On*. In addition to the piano and voice parts, a lower staff with electric bass line is added to *The Fugue*. In *Honourable Company (A March)* the last two pages are printed as full score, divided into specific registers for the synthesizer.

The 1996 *Greatest Hits* collection is still available for purchase and priced at about \$20.00. Its cover resembles *Black Book* in size and color. The collection is seventy-nine pages in length, and the ELP logo on the front, more prominent than on *Black Book*, is colored in a mélange of yellow, orange and red, instead of light gold. Of the ten tunes, only four are by Emerson: *The Endless Enigma (Part I)*; *The Endless Enigma (Part II)*; *Karn Evil 9 (1st Impression Part II)*; and *Trilogy*. Of the remaining six, all by Greg Lake, *Take A Pebble* features the same transcription of the solo improvisation by Emerson found in *Black Book*.

In the United States very little of the out-of-print material is available. Libraries are well aware of the value of the books and are reluctant to make them available on interlibrary loan.

The 1977 *Black Book* is in the collections at: Arizona State University Library, Tempe, Arizona; Los Angeles Public Library, Los Angeles, California; Pomona Public Library, Pomona, California; Des Moines Public Library, Des Moines, Iowa; University of Illinois Library,

Urbana, Illinois; Minneapolis Public Library, Minneapolis, Minnesota; Omaha Public Library, Omaha, Nebraska; Buffalo & Erie County Public Library, Buffalo, New York; Free Library of Philadelphia, Philadelphia, Pennsylvania; and Moravian College Library, Bethlehem, Pennsylvania. The call number is M1630.18.E568.

The 1978 *Black Book* can be found only at Brigham Young University-Idaho Library, Rexburg, Idaho. The call number is M1630.18.E567.

The book *Tarkus* is available at: Pepperdine University Library, Malibu, California; San Diego Public Library, San Diego, California; Chicago Public Library, Chicago, Illinois; Buffalo & Erie County Public Library, Buffalo, New York; New York Public Library, New York, New York; Free Library of Philadelphia, Philadelphia, Pennsylvania; Moravian College Library, Bethlehem, Pennsylvania; and Wisconsin Department of Public Instruction, Madison, Wisconsin. The call number is M1630.18.E55.

The 1981 collection *Anthology* is located at: Atlanta-Fulton Public Library, Atlanta, Georgia; Chicago Public Library, Chicago, Illinois; Lincoln City Library, Lincoln, Nebraska; and Buffalo & Erie County Public Library, Buffalo, New York. Although the database Worldcat – from which the information above is taken – lists the Houston Public Library, Houston, Texas as owning a copy of *Anthology*, a direct search on the library's website produced no result. The call number is M1630.18.E64 or M1630.18.E567.

The Japanese Publications

The Japanese market has paid a lot of attention to Emerson's music, especially since his time with ELP and because of his soundtracks for the films *Harmagedon* and *Godzilla: Final*

Wars. His first concerts with ELP in Japan were given in Tokyo and Osaka in July 1972. His most recent tour of Japan was in October 2005.

The Japanese *Keyboard Magazine*, published by Rittor Music Company,¹² has reproduced several complete or partial compositions by Emerson. In the November 1986 issue, it published the full score of *The Locomotion* for keyboard, bass, and drums, as well as the chord symbols. There is conflicting information about the paternity of this composition. The 1992 CD reissue of the album *Emerson, Lake & Powell* adds *The Loco-Motion* as a bonus track to the original LP's contents. The CD album notes are a copy of the original LP's and contain a general statement about the whole recording: "Music: Keith Emerson." However, on the ASCAP website *Locomotion* or *Loco-Motion* is listed under Cozy Powell and not under Keith Emerson. Whether or not this is an original composition by Emerson, the transcription reflects his keyboard style and is considered here as being among his published works.

The December 1987 issue features the full band score of *Jerusalem* for vocals, guitar, keyboard, bass, and drums.¹³ The score is neatly legible. The copyright states "Copyright Manticore Music Ltd. Assigned for Japan to Tayio Music, Inc. Authorized for sale only in Japan."¹⁴ This explains the near impossibility of finding this printed music outside of Japan, as does the out-of-print status of all past issues of *Keyboard Magazine*. The article also presents two excerpts: five measures from *Karn Evil 9 (3rd Impression)* and the last five measures of *Benny the Bouncer*.

¹² [Http://www.rittor-music.co.jp](http://www.rittor-music.co.jp)

¹³ "The Vintage Score: Jerusalem," *Keyboard Magazine* (December 1987): 83-89.

¹⁴ Tayio Music, 1-4-16 Meguro, Meguro-Ku, Meguro G Bldg. 153-0063 Tokyo, Japan.

The May 1988 issue included the score of *Talkin 'Bout* by Robert Berry in full score for vocals, guitar, two keyboards, bass, and drums.¹⁵ Although not composed by Emerson, it deserves citing because it is a transcription that displays the keyboard style of Emerson.

Emerson's arrangement of *O Little Town of Bethlehem* for solo piano appeared in the December 1988 issue.¹⁶ The page is dark grey, and the score layout is small, printed at the bottom of the page. The copyright reads: "Traditional arranged by Emerson."

In the November 1989 issue, *Rondo (69)* appeared in full score for organ, bass, and drums, and includes a transcription of Emerson's long organ solo.¹⁷ On the first page of the same article two excerpts of four measures each are quoted: the final section of *The Sheriff*, mm. 92-95, and the opening of *Take a Pebble*.

ELP toured Japan in September 1992, playing eight concerts in Nagoya, Kawasaki, Osaka, and Tokyo. This may have prompted *Keyboard Magazine* to publish more of Emerson's music.

In the April 1992 issue, *Karn Evil 9 1st Impression Part 2* appeared in full score for vocals, guitar and synthesizer, organ, bass, and drums.¹⁸ The score includes Emerson's organ solo and the copyright states: "Copyright Manticore Music Ltd. Assigned for Japan to Tayio Music, Inc."

The July 1992 issue featured excerpts from much of the *Black Moon* album.¹⁹ The following is the content from Emerson's music: two different six-measure excerpts from *Black Moon*; four measures of the bass line in *Paper Blood*; a total of nine measures from two different excerpts from *Farewell To Arms*; eleven measures from two different excerpts from *Changing*

¹⁵ "Score: Talkin 'Bout," *Keyboard Magazine* (May 1988): 42-48.

¹⁶ "Emerson: The Christmas Album," *Keyboard Magazine* (December 1988): 8.

¹⁷ "The Vintage Score: Rondo-69 The Nice," *Keyboard Magazine* (November 1989): 89-96.

¹⁸ "The Vintage Score: Karn Evil 9 1st Impression Part 2," *Keyboard Magazine* (April 1992): 91-99.

¹⁹ "KM Album Focus: ELP," *Keyboard Magazine* (July 1992): 20-22.

States; two measures of the bass line from *Better Days*; and the first fifteen measures of *A Blade of Grass* for piano solo.

In September 1992 the magazine published *Changing States* in full score for keyboard (on three staves), bass, and percussions/drums.²⁰ The synthesizer part is very detailed and included all the effects and registers. The copyright reads as follows: “Reprinted with the permission of Victory Music Inc. Copyright 1992.”

The October 1992 issue featured *A Blade of Grass* for solo piano.²¹ The piece is thirty-nine measures long and the copyright reads: “Reprinted with the permission of Victory Music Inc. Copyright 1992.”

In addition to *Keyboard*, another Japanese concern, Shinko Music Publication Company Ltd., has published music by Emerson. Founded in 1932 by Teiji Kusano, the company was named Shinko Ongaku Shuppansha and based in Ushigome, Shinjuku-ku, Tokyo. Kusano started by publishing sheet music of current Japanese popular songs. In 1950 the firm was divided into Shinko Ongaku Shuppansha (Editorial/Production) and Shinko Gakufu Shuppansha (Sales/Distribution). From 1968 to 2005 Shinko was guided by the founder’s son, Shoichi Kusano. In 1983 the company name was changed to Shinko Music Publishing Co., Ltd. and in 2004 the company became Shinko Music Entertainment Co., Ltd.²²

Shinko’s 1987 publication *Best of the ‘70s Rock* includes the Emerson, Lake & Palmer version of *Nut Rocker* by Kim Fowley in full score for vocals, keyboard, bass (double staff) and drums. It is a faithful transcription of the last tune from the album *Pictures at an Exhibition*. Currently out-of-print, at the time of publication it was available only for the Japanese market,

²⁰ “Score: *Changing States*,” *Keyboard Magazine* (September 1992): 94-101.

²¹ “Solo Piano Collection: *A Blade of Grass*,” *Keyboard Magazine* (October 1992): 86-88.

²² More detailed information is available at: <http://www.shinkomusic.co.jp>

bearing the following disclaimer: “It shall be unlawful to publish, sell, or distribute this copy outside of Japan.”

A second Shinko publication, also currently out-of-print, is *Best of Emerson, Lake & Palmer* (1998). At the time it sold for \$19.67 through the Japanese company Lost Horizons.²³ The eighty pages include the full scores of *Blues Variations*, for keyboard, bass, and drums; *Eruption*, for vocals, piano, organ, guitar, bass, and drums; *From The Beginning*, for vocals, other (unspecified), two guitars, bass, and drums; *Karn Evil 9 1st Impression Part II*, for vocals, other (unspecified), guitar, bass, and drums; *Promenade*, for keyboard, bass, and drums; and *The Sheriff*, for vocals, other (unspecified), keyboard, guitar, bass, and drums.²⁴

At the moment, *Best of Emerson, Lake & Palmer* (1998) is unobtainable. As far as can be determined, no library in the United States owns a copy. It cannot be borrowed through interlibrary loan, nor has any used copy been offered for sale. The only information located about the book comes from two online sources.

Dominik Brückner, professor at Freiburg University, Germany, shares his personal interest in rock music by maintaining a rock bibliography website.²⁵ On his website he lists the Japanese Shinko publication *Best of Emerson, Lake & Palmer* as one of his desiderata. He includes an ISBN number that, however, corresponds to a different Shinko publication: *U.K. Best of*.

On April 20, 1999, Karen Stober reported the existence of the publication in a newsletter on an ELP related website. She wrote:

A treasure comes to us from Japan. Shinko publishers has released full score (English lyrics, keyboard, guitar, bass, and drums) ELP and King Crimson songbooks. Organ and mellotron parts are included. They are in a conductor's score format. A brief write-up accompanies each song but that is in Japanese. There are no photographs but the full front and back vinyl LP artwork is reproduced on the book's front and back covers. . .

²³ [Http://lost-horizons.com](http://lost-horizons.com)

²⁴ Email to the author on March 7, 2006, from private collector Karen Stober.

²⁵ [Http://www.progbibliography.de](http://www.progbibliography.de)

I emailed my order on April 8. I received a reply and customer number on April 10. I got the order by airmail today, April 20th.²⁶

Karen Stober kindly agreed to make her copy of the publication available to the author for research on March 7, 2006, together with the aforementioned information.

The same website also offers a list of publications by Keith Emerson, Greg Lake, and Carl Palmer, dated February 25, 2002. Although full of typographical errors, it is a useful but not always accurate source of information. Twenty-eight lines of information are given about Emerson's music printed in Japan. In one case the information proved to be incorrect: the Japanese *Keyboard Magazine* issue of November 1989 does not include excerpts from the *Piano Concerto No. 1*, but from *The Sheriff*, as discussed above. The list includes a series of compositions by Emerson, reported as date unknown, and published by *Keyboard* or by Tayio Music. In some cases the entries are followed by a question mark. This suggests that the following pieces might have been published in their entirety or as excerpts in Japan: *Honky Tonk Train Blues*; *Jerusalem*; *Karn Evil 9 2nd Impression*; *Piano Concerto No. 1*; *Rondo*; *Take A Pebble*; *The Old Castle*; *Tiger In A Spotlight*; and *Toccata*. In addition, the November 1990 issue of *Keyboard* is listed as featuring excerpts from *The Old Castle/Blues Variations*. The magazine is unavailable at the moment.

The British Publications

Aside from the major collection *Black Book*, three other compositions by Emerson were published in England. In 1976, Manticore brought out the sheet music for *Barrelhouse Shake-Down*. The light brown cover with Emerson pictured in the center is identical to that used for the

²⁶ [Http://www.brain-salad.com](http://www.brain-salad.com)

Italian edition of *Honky Tonk Train Blues*.²⁷ The two compositions were, respectively, sides B and A of Emerson's single recording *Honky Tonk Train Blues* (1976). Although this version of *Barrelhouse Shake-Down* is written for solo piano, the two improvisation sections and some small noteheads outlining other instrumental parts serve as a reminder that the piece was originally recorded with the support of an ensemble.

In May 1983, the magazine *Electronics and Music Maker* published the first thirty-four measures of the title theme from Emerson's film score *Inferno*. The orchestral score is a reproduction of an autograph manuscript. This document is the only known published manuscript by Emerson. The calligraphy is clean and spacious. The second page of *The Endless Enigma (Part I)* from *Black Book* is also included in the same article.²⁸

Akitsugu Kawamoto published short excerpts of Emerson's music in his article "Can You Still Keep Your Balance?": Keith Emerson's anxiety of influence, style change, and the road to prog superstardom." The article appeared in 2005 in the journal *Popular Music*, printed in the United Kingdom. The music examples consist of four three-measure sections from *Knife-Edge*.²⁹

The United States: *Keyboard*

The California based *Keyboard* magazine, originally *Contemporary Keyboard*, played an important role in disseminating Emerson's music. Many important musicians were on the

²⁷ The same cover, in white, was also used for the Italian edition of *Maple Leaf Rag*.

²⁸ Keith Emerson, "From Potted History to Reminiscences of The Nice and ELP, and Emerson the Composer....," *Electronics and Music Maker* (May 1983): 12-27.

²⁹ Kawamoto, Akitsugu, "Can You Still Keep Your Balance?": Keith Emerson's Anxiety of Influence, Style Change, and the Road To Prog Superstardom," *Popular Music* 24 (February 2005): 223-244.

journal's advisory board with Emerson, among them Dave Brubeck, Chick Corea, Peter Nero, Oscar Peterson, and György Sándor.³⁰

The October 1977 issue included the first twenty-two measures of *Barrelhouse Shake-Down*. This excerpt is identical to the 1976 British version and the 2005 reprint.³¹

About two years later, on December 1979, the *Good King Wenceslas* variation for piano and oboe appeared.³² Commissioned by the magazine, seven members of the advisory board each wrote a variation on the popular Christmas carol. The variations were published as a special insert of sixteen pages in the issue. The first three variations, by Emerson, David Burge, and Roger Williams respectively, are for piano solo; the fourth and fifth by Anthony Newman and Bill Irwin, are for organ; and the last two by Tom Darter and Chick Corea are, again, for piano solo. This is the only piece for oboe published by Emerson. Throughout the twenty-six measures of the composition the oboe presents the carol melody and the piano has a thickly textured accompaniment.

In November 1980, the magazine published another commission, this time celebrating the eightieth birthday of Aaron Copland.³³ The result was a set of twelve variations on *Simple Gifts* written by twelve composers, each a member of the editorial board. Emerson's *Variation on Simple Gifts* for solo piano is the first. In his dedication he wrote: "Congratulations and best wishes, Mr. Copland. I hope you enjoy this arrangement."³⁴

³⁰ The complete advisory board list as of November 1980 also included: David Burge, Wendy Carlos, George Duke, Virgil Fox, Jan Hammer, Nicky Hopkins, Bill Irwin, Artie Kane, Ruth Laredo, John Lewis, Les McCann, Mike McDonald, Marian McPartland, Max Morath, Anthony Newman, Jimmy Smith, Ian Underwood, Art Van Damme, Rick Wakeman, Andre Watts, and Roger Williams. In the September 1982 issue Elton John appears listed among the advisory board members.

³¹ Dominic Milano, "Keith Emerson," *Contemporary Keyboard* (October 1977): 22+.

³² "Good King Wenceslas: Seven Contemporary Keyboard Variations," *Contemporary Keyboard* (December 1979): 43-58.

³³ "Simple Gifts: Twelve Variations," *Contemporary Keyboard* (November 1980): 15-36.

³⁴ In the August 1978 issue, *Keyboard* had published its first commission, a set of six variations on *Greensleeves*, including one by Dave Brubeck. Emerson did not take any part in this project.

The forty-six measure organ solo of *Karn Evil 9 (3rd Impression)*, as recorded in *Brain Salad Surgery*, can be found in the September 1982 *Keyboard* magazine.³⁵ The transcription is by assistant editor Jim Aikin.

The first thirty measures of *Bach before the Mast* by George Malcom appeared in the June 1983 issue as a response to a question from Emerson fan Joe Coppola.³⁶ The piece, from Emerson's album *Honky*, was reworked by Emerson into *Hello Sailor*.

In February 1984, a solo transcription of *Lucky Man*, as recorded by Emerson in the 1971 *Emerson, Lake & Palmer*, appeared in the journal.³⁷ Although the ballad *Lucky Man* was written by Greg Lake, this solo documents Emerson's improvisation skills. The left-hand part is not included. The right-hand part is written on one staff with the chord symbols above it.

In 1991, two issues addressed the subject of the improvised chorus from *Honky Tonk Train Blues* not included in the Italian sheet music. In April, the author of the article, Robert Doerschuk, erroneously linked the twelve-measure published section to a pianist named Archie (Slide) Davis. Davis was identified as an "obscure pianist active around Chicago in the late '30s."³⁸ The chorus, instead, is an extra chorus recorded by Emerson on his single of the same title. Earlier, in April 1980, *Keyboard* had published an article on Meade (Lux) Lewis. On that occasion, Jim Aikin published his transcription of the first two choruses of *Honky Tonk Train Blues* as recorded by Lewis in the early 1930s. In the June 1991 issue, after admitting the hoax, Doerschuk offered a transcription of the third chorus of Lewis's blues as performed by Lewis in a 1940 recording. The transcription presents the right hand part only. In this case as well, there are many similarities to Emerson's performance and the Italian sheet music.

³⁵ Jim Aikin, "An Organ Solo by Keith Emerson," *Keyboard* (September 1982): 16-17.

³⁶ Keith Emerson, "Inside Tracks," *Keyboard* (June 1983): 67.

³⁷ Keith Emerson, "Lucky Man Solo," *Keyboard* (February 1984): 69.

³⁸ Robert Doerschuk, "Improvisational Piano: All Aboard The Mystery Train," *Keyboard* (April 1991): 123.

Two more significant contributions to Emerson's published music came from *Keyboard* on two different occasions. The cadenza for the *Piano Concerto No.1*, written in an unknown hand, was featured in the August 1988 issue. A comparison with the manuscript of *Inferno* published in the British *Electronics and Music Maker* five years earlier shows a different handwriting. This is the only known publication of Emerson's cadenza. In June 1992, *Eruption* was published in its entirety. It is not a copy of the version included in the *Tarkus* publication. Instead, it is a slightly different edition, transcribed from Emerson's 1971 performance in the *Tarkus* recording.

The American Dissertations

One dissertation and one thesis have been written on Emerson, both authored in the United States. They are available through University Microfilms International, Ann Arbor, MI. The first was submitted in 1987 by Blair Pethel, at that time a candidate for the Doctor of Musical Arts degree at the Peabody Institute of Music, Johns Hopkins University, Baltimore, Maryland. The title of his dissertation is "Keith Emerson: The Emergence and Growth of Style. A Study of Selected Works." The work, focusing on stylistic analysis, does not include complete compositions by Emerson. However, the examples produced were taken from unpublished scores and unreleased recordings which Emerson and Part Rock Management in London had made available to Pethel. The list of the reproduced excerpts includes:

1. *Abaddon's Bolero*: mm. 3-36 (theme); 35-36 (accompaniment); 81-84; 129-31; 163-65; 173-74; 197-99; 213-14; 231-32
2. *Eruption*: mm. 26-28; 79-80; 86-88; 96-99
3. *The Fugue*: mm. 19-21; 41-45
4. *Hoe-down*: mm. 5-6; 39-42; 171-74; 192-95
5. *The Gnome*: mm. 67-70
6. *Jerusalem*: mm.1-5 (opening melody); 1-3 (obbligato)
7. *Lachesis*: mm. 5-9 (theme); 13-15; 14; 27-30 (partial); 36-38; 57-64 (theme)

8. *Piano Concerto No.1*: mm. 45-49; 69-77; 77-79; 107-09; 216-17 (first movement); mm. 15-17 (second movement); mm. 1-4; 35-38; 39-42; 147-49; 177-82; 201-06 (third movement)
9. *Promenade No.2*: mm. 1-2
10. *Pirates*: mm. 1-2; 6-9 (right hand); 12-13; 16 (right hand); 40-41; 250-57; 281-88
11. *Toccata*: mm. 1-6; 52-55; 208-17
12. *Trilogy*: mm. 10-13 (right hand); 26-28; 37; 76-78; 86-87

The second document is the Master of Arts thesis "The Compositional Style of Keith Emerson in *Tarkus* (1971) for the Rock Music Trio Emerson, Lake & Palmer" by Peter T. Ford. The thesis was completed in 1994 at Indiana State University, Terre Haute, Indiana. Similarly to Pethel's dissertation, Ford's thesis focuses on analysis, and specifically on the suite *Tarkus*. Therefore, the thesis includes only excerpts from *Tarkus* that are relevant to the study. They include:

1. *Aquatarkus*: mm. 1-4; 5-8; 9-11; 12-14; 18-19; 65-67; 68-69; 74-78
2. *Eruption*: mm. 1-5; 6 (left hand); 10-11; 26-29; 26-27 (left hand); 55-56; 10-13 (right hand); 60-63 (right hand); 64 (left hand); 64-65, 77 (left hand); 79-80 (right hand); 96-99
3. *Iconoclast*: mm. 1-3; 4; 37-38; 43-46; 47-51; 52-55; 61-64
4. *Manticore*: mm. 1-4; 39-10; 13-14; 19-20; 23-24; 27-28; 31-32; 37-39; 40-43; 44-48; 51-54; 66-69; 74-77; 86-89
5. *Mass*: mm. 1-8; 9-12 (left hand); 9-12 (voice); 13-15 (voice); 18 (voice)

No excerpt is offered from *The Stones of Years*. The following excerpts from *The Battlefield*, written by Greg Lake, are also included: mm. 1-7; 8-11 (voice); 10-11 (voice); 11; 16-17; 22-23 (voice); 23; 27; 34-35 (voice); 35; and 38-39 (voice).

The French *Keyboards Recording*

At the moment there is only one known Emerson work published in France. A citation on the website www.brain-salad.com refers to the March 1989 issue of the French *Keyboards* magazine in which an arrangement of *Au Privave* by Emerson appeared.³⁹ *Au Privave* is a composition by jazz saxophone player Charlie Parker. The original score is available in two different versions in the *Charlie Parker Omnibook*, published in 1978 in the United States by Atlantic Music Corporation. The French *Keyboards* magazine, as it is referred to, is more likely the magazine known as *Keyboard Recordings*, or *KR*. The magazine has a website, www.keyboardsrecording.fr, on which present and past issues are listed. Issues are identified only by their number in a continuous manner, not by month and year of publication, making the task of selecting the correct issue a difficult operation. In addition, the only contact available through electronic mail rejects sent messages. No postal mailing address is available. From the information available on the website, it is possible to assume that the March 1989 issue could likely be No.20 or No.55.

The German Publications

Two German publications appeared in the same year. The June 1985 issue of *Fachblatt* music magazine is currently unavailable. According to the website www.brain-salad.com, it

³⁹ Other references to *Au Privave* are found on the same website in Steven Plotczyk's list of musical quotations by other composers found in Emerson's music. Paolo Rigoli submitted a contribution to Plotczyk's compilation as follows:

Au Privave [emphasis mine] – Keith Emerson/New Jazz Orchestra (not released)

Au Privave [emphasis mine] – live, Italian TV 3-89

Piano Improvisations – live, Spring 1972 USA tour

Italian TV, 1972 tour performances

All four citations show Emerson's interest in Parker's tune. The second citation bears the same month and year of the specific *Keyboards Recording* issue. Emerson tour dates correspond to Rigoli's citation: the first of the two 1972 United States tours went from March 21 to April 27; the Italian concerts were scheduled in June of the same year. Piano Improvisation was part of the typical concert program. Emerson's newest CD release, *Off the Shelf*, scheduled for Spring 2006, includes *Au Privave*, featuring the London Jazz Orchestra.

contains a copy of *The Sage*. This composition, included in the album *Pictures at an Exhibition*, was originally written by Greg Lake as a ballad for guitar. Should the published score be complete, it would include Emerson's solo keyboard introduction.

The 1985 compilation *Great Keyboard Solos: aus Jazz und Pop nach Schallplattenaufnahmen* by Hans-Michael Dücker, published by Schott in Mainz, Germany, differs from other publications. The collection is hand-written, featuring transcriptions of solos by contemporary jazz and pop musicians taken from recorded performances. One is Emerson's *Hang on to a Dream*. One hundred and eighty-four measures long, the score is very detailed.

Solo Piano: The Website Publications

The Official Publications

The three major ELP music books, *Anthology*, *Black Book*, and *Tarkus*, represent less than half of Emerson's published music. Of the compositions included in these collections only *Eruption*, *Iconoclast*, *Manticore*, and *Infinite Space (Conclusion)* are written exclusively for solo piano. All come from *Tarkus*. Other available complete compositions published for solo piano are: *A Blade of Grass*, *Cadenza (for Piano Concerto No.1)*, *Eruption (published in Keyboard)*, *O Little Town of Bethlehem*, *Salt Cay*, and *Variation on Simple Gifts*. *Honky Tonk Train Blues* (including the transcriptions by Doerschuk published in *Keyboard*), and *Maple Leaf Rag* are the only Emerson arrangements for solo piano available. The increasing interest in piano transcriptions of Emerson's music may have prompted him to release new material through his official website in the first week of 2006. *Glorietta/Barrelhouse Shake-Down* is a piano transcription of two pieces, the first released on *The Christmas Album* (1998), the second released as side B of the 1976 hit *Honky Tonk Train Blues*. The printing quality of the

publication is not comparable to that of previous ELP books, but it shows Emerson's renewed interest in making his compositions for the solo piano repertoire available.⁴⁰

Unofficial Transcriptions

Unofficial transcriptions refer to available scores published on the Internet for which no copyright disclaimer or similar information could be found. They include:

1. *Sailor's Hornpipe*, the equivalent version of *Bach before the Mast/Hello Sailor* in a piano transcription by Ken Taylor.⁴¹
2. A solo transcription by Bruno Erminero of *Stones of Years*.⁴²

⁴⁰ George Gershwin had already done the same over a half century earlier. In the preface to his transcription for piano solo of the *Eighteen Songs*, he wrote: "When the publisher asked me to gather a group of my songs for publication I took up the idea enthusiastically, because I thought that this might be a means of prolonging their life. It also occurred to me that the idea might be taken up by other composers of popular music."

⁴¹ The transcription is available at <http://www.users.bigpond.com/zingari/emerson/hornpipe.htm>.

⁴² The transcription, for the right hand only and dated July 21, 2000, was found at www.jazzitalia.net.

CHAPTER 4

AN ALL-EMERSON SOLO PIANO PROGRAM

The compositions arranged for solo piano in Chapter 5 represent a possible program for a solo piano recital. The choice of repertoire is based on the existence and availability of the scores, including a lead piano part; the availability of a large form or a triptych; previous performance history; and form. The suite *Tarkus* is a large form; has been recorded and performed by musicians other than Emerson; is available; and has a lead piano part throughout. Grouping the three songs *The Sheriff*, *Jeremy Bender*, and *Benny the Bouncer* produces a fast-slow-fast construction of pieces with related keys. It has been performed before as a piano solo, and is the first known Emerson composition performed by musicians other than the composer. In addition the scores are available, all with a piano part. The triptych formed by *The Endless Enigma (Part I)*, *Fugue*, and *The Endless Enigma (Part II)* was originally recorded by Emerson in the same sequence in his album *Trilogy*. The scores are available and the piano has a consistent leading role. The second piece provides an example of Emerson's treatment of fugue.

Tarkus

The published music for *Tarkus* comes from four different sources: *Yellow Book* (1975); *Tarkus* (1980); the June 1992 issue of *Keyboard*; and the Shinko publication *Best of Emerson, Lake & Palmer* (1998). A fifth source, www.jazzitalia.net, contains an unauthorized transcription of Emerson's solo from *Stones of Years*.

Eruption

The first piece, *Eruption*, is featured in three previously cited sources: *Tarkus*; *Keyboard*; and the Shinko collection, currently unavailable. In her email of March 7, 2006, Karen Stober lists *Eruption* as the first piece published in the Shinko book (see page 32). The score includes piano and organ parts. In two cases the score exists for solo piano. Therefore, *Eruption* can be arranged by comparing the versions in *Tarkus* and *Keyboard*.

The edition published in *Keyboard* differs slightly from that found in *Tarkus*. The major differences are: lack of tremolo in mm. 4-5; sustained chords rather than tremolo in the bass in mm. 13 and 17; sustained octaves in place of broken octaves in mm. 26-37; no pedal markings in mm. 38-47; a different harmony in mm. 52-55; a lower bass part in m. 66; differently spelled notes in m. 70; an octave leap added in m. 78; no sustained note on the fourth and fifth beats of mm. 79 and 81; no beat unit indication in m. 83; an extra accent in m. 86; no pedal marking in mm. 96-97; a single note line rather than octaves in the right hand in mm. 106-113; no pedal marking in m. 115; and different two-part writing in the bass line of mm. 116-117.

Eruption offers many challenges to the pianist. In general, the music is built from sequences of passage work, each with different levels of difficulty. The left hand is active throughout in three different ways: ascending and descending leaping fourths in eighth-note patterns; octaves in the low register; and eighth-note patterns in broken octaves. The right hand's challenges are: fast repeated notes, dyads, and triads; ascending and descending leaping fourths in eighth-note patterns; quick position shifts and large leaps. Much of the activity is on black keys. Twenty-eight meter signature changes and three key signatures changes occur. The eight sections are separated by double bar lines.

The Stones of Years

The second piece in the suite is found in *Yellow Book*, *Tarkus*, and in Bruno Erminero's transcription of the solo at www.jazzitalia.net. None of the published versions is for solo piano. Only the version in *Tarkus* with the vocal line embedded in the piano part is complete. *Yellow Book's* lead sheet format offers these variants: the meter signature is cut time instead of common time; in mm. 5-6 (m. 3 in *Tarkus*) the voice sings a repeated C sharp, whereas in *Tarkus* the pitch is respelled D flat in contrast to C sharp in the piano part; in general, the rhythm of the melody is simplified; and in the penultimate measure, the first note is F as opposed to F sharp. The last measure in the *Tarkus* edition has a meter signature change to 3/8. The unauthorized transcription of the sixty-measure solo by Erminero could not be included in the solo piano transcription in Chapter 5 because of the lack of copyright information.¹ It dates from July 21, 2000 and is written in common time, as is in *Tarkus*, although in note values twice as long as Emerson's. Erminero suggests a metronome mark of 144 to the quarter note.

There are few pianistic challenges. The left plays a few sustained notes. The right hand is active in the piano solos between each chorus, playing in two layers incorporating melody and harmony. Mm. 22-23 require the span of a ninth.

Iconoclast

The only available full score of *Iconoclast* is included in *Tarkus*. *Iconoclast* is written for piano solo, and features these technical devices: alternating hands; ascending and descending leaping fourths in eighth-note patterns, in both hands; repeated chords; octaves; and tremolos. Five different meter signatures are found. The five sections are separated by double bar lines.

¹ Marco Losavio, webmaster of the website <http://www.jazzitalia.net>, was unable to provide further information about Erminero's copyright clearance.

Mass

The only complete version of *Mass* is included in *Tarkus*. With the exception of the first eight measures, written for solo piano, the remaining portion of the composition features a vocal line embedded in the piano part. In some cases, such as in mm. 9-10 and in each successive chorus, small noteheads are added below the lower staff of the piano part. Some of these notes cannot be easily performed on the piano because they require a hand span up to a twelfth. The meter signature does not change, while the key signature changes once.

Manticore

Manticore is the last piece in the suite written for solo piano. The only edition available is found in *Tarkus*. The meter signature changes eight times, the key signature three times. The last six measures are for percussion only.

Besides repeated chords, tremolos, broken octaves, alternating hands, and leaps, the new technical challenge for the pianist is long sequences of triplets in both hands, often in parallel motion. In general, the majority of the playing is on the black keys. In mm. 22-23, 26-27, and 30-31 the performer has to choose whether or not to play an optional line in small noteheads with the right hand. The greatest challenge is presented in mm. 51-56. Here the triplet in the left hand has its first note written as an octave on each beat.

The Battlefield

Only the version from *Tarkus* is complete. The first five measures are for piano solo. Where the vocal part is present, it is incorporated in the piano part. The left hand part, mostly written in two independent voices, is simple. The rhythm of the melodic line is syncopated, and

varies slightly in each chorus. On more than one occasion a span of a ninth and fast leaps are required of the right hand. The guitar solo in mm. 6-7 is easily assimilated into the piano score. The three meter signature changes are limited to the first four measures. The piece is divided into seven sections delineated by double barlines.

Aquatarkus

Aquatarkus is included in its entirety in *Tarkus*. A lead sheet version is available in *Yellow Book*. A striking difference in these versions is the key signature: one flat for the *Yellow Book* version as opposed to four in *Tarkus*. In *Yellow Book*, no fermata or trill is written on the last note of m. 4, and mm. 5-12 are missing. In m. 13 (m. 21 in *Tarkus*) there is a rest before the next measure not present in *Tarkus*. A new section is signaled by a double bar line in m. 8 not present in the parallel place in the *Tarkus* edition. The version included in *Yellow Book* is incomplete and ends with m. 15. The synthesizer line is included easily in the piano part. The resulting four-note chords are played mostly on black keys. The left hand part does not present problems, for it plays sustained notes in an ostinato pattern. In *Tarkus* in mm. 16-17 in the right hand require adjustment, for it is impossible to play parallel fifteenths. In mm. 22-25 it is possible to incorporate the synthesizer line in the right hand and the remaining parts in the left hand. In mm. 26-69 it is impossible to play all three lines. *Aquatarkus* quotes a forty-nine-measure section of *Eruption* starting at m. 26 and has an eleven-measure coda. The small noteheads in the first six measures of the coda are placed too far from the chords to be performed together with the chords. The same goes for the tremolo in the last four measures. Challenges in the right hand include fast leaping parallel chords; many grace notes; trills; and tremolos.

The “Triptych”

The Sheriff, *Jeremy Bender* and *Benny the Bouncer* work well in recital as a group. They are found in *Yellow Book* (1975), *Black Book* (1977, 1988), *Tarkus* (1980), the December 1987 and November 1988 issues of the Japanese *Keyboard Magazine*, and the Shinko publication *Best Of Emerson, Lake & Palmer* (1998).

The Sheriff

Black Book features a complete score of *The Sheriff*. It is found in *Yellow Book* as a two-page lead sheet. The first page of the November 1988 *Keyboard Magazine* includes a four-measure excerpt from the final solo piano section. The Shinko book, *Best of Emerson, Lake & Palmer*, includes the complete full score but is currently unavailable. The vocal melody line in *Yellow Book* has fewer rhythmic nuances and fewer passing notes than the version in *Black Book*. Here the vocal line is embedded in the piano part and the tempo instruction is “Moderately Fast.” The lead sheet version is marked “Moderately.” The excerpt published in Japan adds nothing to the score as found in *Black Book*.

Throughout the first part of the composition the left hand plays half notes and whole notes, moving in small intervals. The right hand is challenging, handling both melody and harmony. Mm. 1-8 and mm. 61-84 are written for solo piano, as are mm. 3-33 of the coda. This section, marked “As fast as possible,” is in ragtime style featuring jumps in the bass and syncopations in both hands. Within this section meter signatures include 4/4, 6/8, and 2/4. *The Sheriff* has three key changes.

Jeremy Bender

Two complete editions of *Jeremy Bender* are available: in *Black Book* and *Tarkus*. In addition, *Jeremy Bender* is found in lead sheet format in *Yellow Book*. The differences between the two complete editions are minor. However, one does stand out: the meter signature is common time in *Black Book* and cut time in *Tarkus*. The tempo marking “Moderately, in 2” occurs in both editions. In *Yellow Book* the meter signature is cut time and the tempo indication is “Moderately.” *Yellow Book*, also includes an instruction not present in the other two versions: a *rallentando* in the last two measures. The composition’s texture is laid out the same way as in *The Sheriff*. The melody is embedded in the piano part. The bass is a simple ostinato figure. The right hand is given two parts, producing melody and harmony. On a few occasions it is necessary to play a note in the upper staff with the left hand.

Benny the Bouncer

Benny the Bouncer is found in two publications. Only one, *Black Book*, features a complete score. The December 1987 issue of the Japanese *Keyboard Magazine* includes a four-measure excerpt (mm. 92-95) significantly different from the parallel place in *Black Book*. The magazine excerpt instructs the performer to play the eighth-note duplets as swung or jazzed. *Black Book* has “Slightly faster” in the same place. The rhythm in both hands is notated in more detail in the magazine excerpt, and includes ties, rests, and eighth notes rather than quarter notes and no rests. The most obvious difference is that the last measure in the upper staff of the excerpt is one octave higher than in *Black Book*. Some chords are written in different inversions.

From a pianistic point of view, this is a challenging composition. The left hand incessantly plays jumping broken octaves or repeated notes. The vocal melody is not included in

the piano part. Therefore, the solo piano transcription places great demands on the right hand which moves at the same speed as the left hand or twice as fast, as in the solo section marked “no chord.” In addition to tremolos, Emerson writes fast scales, parallel sixths for the right hand, and repeated chords. The last four measures are in ragtime style, as in *The Sheriff*. The twenty-four measures of the improvisation are written for solo piano, and span a six-octave range.

The Endless Enigma

The *Endless Enigma* triptych is not found in its entirety in a single source. Multiple publications are needed to form a complete score: *Yellow Book* (1975); *Black Book* (1977,1978); *Anthology* (1981); the May 1983 issue of *Electronics and Music Maker*; and *Greatest Hits* (1996).

The Endless Enigma (Part I)

The complete score is available in *Black Book*. The May 1983 issue of *Electronics and Music Maker* features the entire second page taken from the same edition. The version included in *Greatest Hits* is an exact copy, but with a different layout. The version in *Yellow Book* is completely different. It starts from m. 41 with a “Moderately” tempo marking not found in other editions. The introduction is omitted. The original key of G-flat major (m. 41 in *Black Book*) is respelled as F-sharp major in *Yellow Book*. The hemiolas in mm. 52-53 and mm. 58-59 are renotated by means of a meter signature change. Two measures of 3/4 and 5/4 are written rather than two of common time. Later, a 3/4 and 4/4 sequence results in a missing beat. As in previous pieces from *Yellow Book*, the rhythm and passing notes are simplified. The coda is also omitted. The first forty measures and the last seven are written for solo piano. The vocal line is doubled in

the piano part, and the general layout is a simple bass line in the left hand with two independent parts in the right hand. The introduction features techniques common to other Emerson compositions: incessant rhythmic patterns; alternating hands; repeated notes and octaves; leaps of fourths; and use of a wide range of the keyboard. Four key signatures occur. Seven different sections are divided by double bar lines. The meter signature changes once, for four measures, at the end of the piano introduction.

The Fugue

The complete score of *The Fugue* is published in *Anthology*. A condensed version of forty-five measures is available in *Yellow Book*. Two excerpts included in Pethel's dissertation under the title *Prelude and Fugue* are hand-written copies of the version in *Anthology*. The original score in *Anthology* does not have a key signature, whereas *Yellow Book* has one sharp. In addition to using 4/8 rather than 2/2, this version renotates the hemiolas by changing the meter signature. In *Anthology*, the composition is divided into three sections: Introduction, Prelude, and Fugue. The score is written entirely for solo piano, with a third staff for the electric bass line starting in m. 9 of the three-voice fugue.

Pianistically, it is possible to play the electric bass part in the left hand. The introductory section features arpeggios in the right hand. *The Fugue* explores the entire keyboard and primarily uses the black keys.

The Endless Enigma (Part II)

The three sources available for *The Endless Enigma (Part II)* are *Yellow Book*, *Black Book*, and *Greatest Hits*. The last two publications feature the same edition. Due to some

repeated material, the version in the *Yellow Book* is different. It uses the key signature of F-sharp major instead of G-flat major. The *Yellow Book* version lacks the first twenty-five measures. Its opening six measures, corresponding to mm. 27-38, are notated in the same meter signature as in *Black Book*, but in note values half as long. Again, meter signature changes are used to renotate hemiolas. The end uses a different meter signature, 4/4 instead of 6/8, and omits the last seven measures for piano solo.

Technically, a hand span of a ninth is required, as are alternating-hand passages and leaping fourths. The writing is in three parts, with a simple bass line in long notes or octaves and a two-voice right hand part. In the first five measures the meter signature changes with every measure.

CONCLUSION

The international fame of Keith Emerson as a rock performer is indisputable. His career as a composer, however, has received little attention. This document remedies the situation by focusing on Emerson's published compositional output in several ways. For the first time, a biography of Emerson as a composer is offered. The importance of and influences on his music are addressed. A performance history, previously unavailable, of Emerson's music as played and recorded by pianists other than the composer is given. This document also presents the first comprehensive list of his published works and discusses the similarities and differences found in their various editions. Examining and comparing the editions was required before moving to the final portion of the document: solo piano transcriptions, prepared by the author, of thirteen of Emerson's compositions. Such transcriptions, the first of their kind, are meant to stimulate pianists' interest in future Emerson performances.

Is more of Emerson's published music waiting to be discovered, possibly resulting in new findings and perspectives? Will the thirteen arrangements contained in this study serve as models for more piano arrangements of Emerson's music, further increasing his visibility as a composer? Information in this document will provide a basis for future research and arranging. If such work leads to the presentation of new repertoire in solo piano recitals, a performance format often described as sorely in need of fresh content, the work will be worth the effort.

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- _____. *Trilogy*. Cotillion sound recording SD9903.
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APPENDIX A

A CHRONOLOGICAL LIST OF KEITH EMERSON'S PUBLISHED MUSIC

Emerson Lake & Palmer. Milan: Edizioni Musicali Jubal, 1975. Includes: *Trilogy*; *The Sheriff*; *The Endless Enigma (1a Parte)*; *The Endless Enigma (2a Parte)*; *Aquatarkus*; *The Stones of Years*; *The Fugue*; *Jeremy Bender*; *Benny the Bouncer*; *Jerusalem*; and *From The Beginning*

Emerson, Keith. *Barrelhouse Shake-Down*. London: Manticore Music Limited, 1976.

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Emerson, Keith, Greg Lake, and Carl Palmer. *Emerson Lake & Palmer*. London: Manticore Music Limited, 1977. Includes: *Trilogy*; *The Endless Enigma (Part I)*; *The Endless Enigma (Part II)*; *Take A Pebble*; *The Sheriff*; *Jeremy Bender*; and *Benny the Bouncer*

_____. *Emerson Lake & Palmer*. London: Manticore Music Limited, 1978. Includes: *Trilogy*; *The Endless Enigma (Part I)*; *The Endless Enigma (Part II)*; *Take A Pebble*; *The Sheriff*; *Jeremy Bender*; and *Benny the Bouncer*

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Dücker, Hans-Michael, ed. *Great Keyboard Solos: aus Jazz und Pop nach Schallplattenaufnahmen*. Transcribed by Hans-Michael Dücker. Mainz: Schott, 1985. Includes: *Hang on to a Dream*

"The Locomotion" *Keyboard Magazine* (November 1986): 82-87.

Best of the '70s Rock. Tokyo: Shinko Music Publication, 1987.

"The Vintage Score: Jerusalem." *Keyboard Magazine* (December 1987): 83-89.

"Score: Talkin' Bout." *Keyboard Magazine* (May 1988): 42-48.

Emerson, Keith. "Emerson Concerto Cadenza." *Keyboard* (August 1988): 85-89.

"Emerson: The Christmas Album." *Keyboard Magazine* (December 1988): 8.

No information available. *Keyboards Recording* (France, March 1989). Includes: *Au Privave*

"The Vintage Score: Rondo-69 The Nice." *Keyboard Magazine* (November 1989): 89-96.

Doerschuk, Robert. "Improvisational Piano: All Aboard The Mystery Train." *Keyboard* (April 1991): 123.

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“Solo Piano Collection: A Blade of Grass.” *Keyboard Magazine* (October 1992): 86-88.

Greatest Hits. New York: AMSCO, 1996. Includes: *The Endless Enigma (Part I)*; *The Endless Enigma (Part II)*; *Karn Evil 9 (1st Impression Part II)*; and *Trilogy*

No information available. *Best of Emerson, Lake & Palmer* (Japan, 1998). Includes: *Blues Variations*; *Eruption*; *From The Beginning*; *Karn Evil 9 1st Impression Part II*; *Promenade*; and *The Sheriff*

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Emerson, Keith. *Glorietta/Barrelhouse Shake-Down*. [n.d.]: Keith Emerson, 2005.

APPENDIX B

LUCIANO SANGIORGI: CONCERT PROGRAM


Sensuality stamp
Musica
New Orleans Blues
Rondo alla Turca
Il gattino bulgaro

ASSOCIAZIONE MUSICALE "VERDI",
BRINDISI

STAGIONE CONCERTISTICA
1983 - 1984

CONCERTO INAUGURALE

Pianista
Luciano SANGIORGI



Martedì 15 Novembre 1983 - Ore 18,30
Aula Magna Scuola Media "Giulio Cesare"

Tip. «LA MODERNA» Litostampa - Brindisi

Side A

PROGRAMMA

PARTE I

SCOTT JOPLIN

Piano Rags

JELLY ROLL MORTON

Blues and Stomp

JEROME KERN

Robert a - Swing Time

ERROLL GARNER

Misty - Turquoise - Play Piano Play

GEORGE GERSHWIN

Antology

PARTE II

LEONARD BERNSTEIN

West side story moviments

DAVE BRUBECK

- a) *Blue rondò a laturk*
- b) *Thank you*
- c) *It's a raggy waltz*

MEADE LUX LEWIS

Hanky tonk train blues

DUKE ELLINGTON

Negro suite

KEIT EMERSON

- Country suite*
- a) *The sheriff*
- b) *Jeremia bender*
- c) *Benny the bouncer*

Luciano Sangiorgi è nato a Bologna nel 1921. Ha completato gli studi musicali nella sua città e, dopo le prime esperienze di concertista classico, si è dedicato allo studio della musica folklorica e del jazz, di cui è diventato uno dei massimi specialisti. Celebrata è la sua mano sinistra, la "direttrice d'orchestra", come voleva Chopin.

Il pianismo di Sangiorgi si qualifica da una parte nell'appassionata ricerca compiuta sul materiale popolare (che egli fonde perfettamente con la dimensione classica) e dall'altra nella fantasia e nella libertà rapsodica del genere improvvisatorio. La sua personalità esecutiva si può dire, da questo punto di vista, unica. Ha effettuato numerosissime tournées, fin dal 1947, facendo conoscere importanti autori contemporanei, come Grofé, Addinsell, Lecuona e, soprattutto, Gershwin, di cui è considerato uno dei maggiori interpreti.

PROSSIMO CONCERTO

Duo Pianistico

AVENTAGGIATO - SALLUSTIO

2 Dicembre 1983 - Ore 18,30

Aula Magna Scuola Media «GIULIO CESARE»

Side B