

Harry James Medley: Great dance numbers from the 40's. Ciri Biri Bin waltz is arranged like a band organ number. Lots of fun. Hard to keep your feet still.

Fusteratin Blues: Primarily arranged by George Bogatko and adapted for SOFI by Craig Brougher. One of those really down and dirty, gut bucket blues that SOFI has a real feel for.

Easy To Remember: An easygoing, swinging tune that incorporates Boola Boola in the counter melody, which borrows from “Listen to the Mockingbird.”

Embraceable You: George Gershwin and SOFI talk to each other in this one. She was made for this genius. Rich chords and counter excursions make this number such a winner.

Dark Eyes: A well-mannered tango.

Chattanooga Choo Choo: This uses the manual toy counter included in SOFI, with the train whistle and the bell, making this tune even more fun to hear.

Varsity Drag: A jazzy Charleston dance arrangement which also requires very quick register changes, while you are whisked back into time.

Jingle Bells: George Bogatko’s incredible re-write of this popular winter tune. A scat jazz arrangement that’ll blow your fuses!

Indian Love Call: “Tom-toms” begin the arrangement which bursts with gorgeous chords. Listen for a second tremolo in the lower accompaniment ranks, and the Hamms Beer theme during the interlude-- which was borrowed from this popular piece to begin with.

That Certain Feeling: One of my favorites. Exactly what SOFI was made for. Expressive, quick percussion, effortless. This song really sails. Full of color and change-ups.

After The Storm: Dramatic tune who’s idea was taken from an old QRS roll. Yes, there’s a real storm included.

A Fine Romance: “The Way You Look Tonight” begins this Astaire-Rodgers dance medley arrangement by Ampico. It’s an awesomely rhythmic dance number that sweeps you off your feet.

Anchors Aweigh: Big in melodic interplay with a dixieland finale. This march arrangement is totally unlike any other version you have heard. Listen for “Sailor’s Hornpipe” and “Columbia, Gem of the Ocean” played synchronously together. It’s perfect.

Anything Goes: A tough tune to arrange and make interesting instrumentally because of such a short melody line, but SOFI loves challenges. Listen to all the reminiscence this tune comes out with.

Aunt Hagar’s Blues: Really a swingin’ blues that sounds very much like south side Chicago jazz.

Avalon: Scat jazz, originally arranged by J. Lawrence Cook. Some blazing, quick upbeat percussion is nice to have when you really need it.

3 Oclock in the Morning: Couldn’t resist this waltz with chimes, and a floating, dancing counter-melody that makes you feel like you’re standing on it.

Yes, We Have No Bananas: Precise, quick wood block rhythm and a musical romp with creative percussive riffs. Handel’s “Hallelujah Chorus” plus “Bring Back My Bonnie To Me”

form the theme of “Bananas.” The only thing they didn’t borrow was the bananas. Good tune!

Barney Google: You’ll hear Spark Plug the horse and remember his big race. Hilarious.

Blue Moon: A sweet ballad done in SOFI style. Makes one want to get onto a dance floor.

Brother Can You Spare A Dime?: An expressive depression song, capturing the true essence of American jazz in a minor key.

Carioca: A hot Latin number with such authentic percussion and an intoxicating fiery beat!

Charleston Medley: The roaring 20's roar back to life. Lots of change-ups and surprises in this. Lasts just long enough to get back into the dance step again. Now, start it over.

Danse Macabre: Sketched from the Duo-Art e-roll from Spencer Chase, this beautiful arrangement is played by reprogramming SOFI’s ranks just for the tune-- which takes about 10 seconds. SOFI loves the classics. You can tell.

Die Loreli: Liszt. Listen closely and you will hear “Brahm’s Lullaby” and “Row, Row, Row Your Boat.” This was Liszt’s idea, but SOFI decided to make it a bit more obvious. Dramatic, and fun.

Ol Man River: Not “Deep River,” but the swing version for dancing. Solo xylophone riffs, lots of dynamic interplay and contrasts. Don’t overlook the depth of this piece.

Love Sends A Little Gift of Roses: An old-fashioned waltz that’s so dance-able. The low counter-melody seems to float this melody on waves of rhythm.

Rose Colored Glasses: I was finishing this arrangement Sept 11th. Ironical that I was seeing red. But despite its timing, and true to its title, you’ll find it colorful and happy to listen to.

Strike Up The band: SOFI would make Irving Berlin proud. This tune is a natural for her, with percussion that must be heard to be believed.

They Can’t Take That Away From Me: Rhythm, plus! You’ll like the expressive piano and wide expanses of solo colors and embellishments in this creative arrangement that sweeps across the melody palette like waves.

Who: Why? Because it’s such a great number, that’s Who. Lots of fun. Ask the musical question yourself, and you’ll have the answer. When? Now! Check out the temple block and cow-bell combination.

Who’s Sorry Now?: Hopefully, not you. Change-ups in rhythm and interesting breaks that capture the imagination. You’ll want to hear it again.

Tea For Two: Like lots of key changes? You’ve got it in a difficult but natural progression of moves that even Joseph Hoffmann would relish.

Build A Stairway To Paradise: Gershwin at his fun-loving best. He also takes a number of piano breaks in this arrangement. “Well, I think it’s George.”

Smoke Gets In Your Eyes: They asked me how I knew. I told them it was on a roll. SOFI just loved it, so we included it. She likes the complex chordal arrangements and progressions.

Me Too: This cute number is a Charleston, but has such great melody phrasing it lends perfectly to SOFI’s enormous expression capability that modulates the rhythm so powerfully.

I Got Rhythm: Was there any question? That’s SOFI’s forte! But in this number, she lets the melody phrasing itself state the intent and direction, and the percussion is understated. Jazzy!

Fingal’s Cave: Mendelssohn was a lover of drama and the mystery which music alone can convey. Too bad he wasn’t born in the generation of the movies. He’d make a wonderful composer for screen themes.

Cheek To Cheek: Debussy invented the “whole tone scale,” and this arrangement borrows its dulcency to create a relaxing and sweetly explicit picture of dancing cheek to cheek.

Putting On the Ritz: This spiffy Al Jolsen Charleston number is defined by SOFI, who catches its uptown spirit and its oriental flapper fascination.

I Want To Be Happy: Obviously, it’s working. This number is playful and full of musical color. A true delight.

San: Sans orientale. The flapper era’s fascination with the orient brought forth these fun fox trots. This one begs a quick interplay with light arpeggios, punctuated with a quick xylophone and wood block. Just what you would hope for, all the way through.

Riff Song: From the Desert Song musical. The Red Shadow and his band gathers further mystery about him with songs like this from Romberg. You’ll like the sinister counters in this arrangement.

Benny Goodman Medley: The big band sound at its zenith. A tasteful, smack-on arrangement, mainly by J. Lawrence Cook.

Limehouse Blues: Chinatown and their gong. Such oriental flavor you can still smell the opium. An interesting interplay of rhythm and sub-melody has an hypnotic effect.

Listening In On Some Radio: An obscure tune, but talk about key changes, surprises, and effects you weren’t expecting-- just like a radio. Never know what’s coming next.

I Ain’t Got Nobody: A bad grammar torch song is allowed to frolic among SOFI’s many pipes. Take its title literally. During the transitions its structure dissolves then reforms, and finally in a different key. It may be an “out of body” experience.

Somebody Loves Me: Gershwin definitely got this right. SOFI loves Gershwin. The ornamentation seems to float above the melodic landscape and swooshes the listener off, on a magic carpet ride.

Carolina In The Morning: A solid and richly chordal accompaniment with surprises, like “Nola” singing along with the theme. This tune is turned into a holiday morning.

God Rest Ye Merry Gentlemen: George Bogatko brings this old Xmas tune back to life with a twist. It asks the musical question, are they perhaps too merry?

Codfish Ball: Shirley Temple’s playful song that became instantly connected with this saucy little girl and her long, blond curls.

I Only Have Eyes For You: Enormously lyrical, this melody is slow and sensual. Something you will not forget.

Thou Swell: How long has it been since you heard this one? Probably just a few minutes ago. Complex interplay of articulated chords and sub-harmony adds such intoxication to this arrangement, it always gets another listen.

When I Grow Too Old To Dream: A waltz that keeps changing key. The melody is often taken by the low accompaniment pipes. A good one to feel the power of SOFI when in person.

You Are My Lucky Star: Fred Astaire might consider us lucky to get the ranks of pipes switched in and out and changed so quickly between quarter notes, but actually SOFI makes it easy to do.

You’re The Cream in My Coffee: George White’s Scandals introduced this tune with Rudy Vallee and beautiful chorus girls, one to whom I promised a recording. Very expressive.

S’Wonderful: An exciting arrangement that combines all the arranging tricks. Another favorite.

