

LECTURE RECITAL SERIES



DAVID FEURZEIG, piano

Stride, Bartók, and Beethoven
Or

Ludwig van: the African Connection?
An informal recital/lecture

Thursday, March 1, 2001
Recital Hall
Performing Arts Center

Carolina Shout

James P. Johnson (1891-1955)

Maple Leaf Rag

Scott Joplin (1868-1917)

Ragtime Nightingale

Joseph Lamb (1887-1960)

Keep Off the Grass

Johnson

Intermission

Six Dances in Bulgarian Rhythm

Béla Bartók (1881-1945)

Belanak a Blues-a

David Feurzeig (b.1965)

Sonata No. 32 in C minor, Op. 11

Ludwig van Beethoven (1770-1832)

Maestoso-Allegro con brio ed appassionato

Arietta: Adagio molto, semplice e cantabile

PROGRAM NOTE

This program ranges widely in place and backwards in time, beginning with an overview of ragtime and stride syncopation, with its roots in African tradition, before proceeding to the “Bulgarian” rhythms of Bartok and their source in Balkan folk music. Finally, I turn to the “ragtime” variation of op. 111 as if it were a spoof, an example of the humorous “ragging the classics” tradition of the turn of the century—only to reveal that the variation is entirely original with Beethoven. After explaining how Beethoven arrived at this seemingly “modern” or “African” rhythm *sui generis*, through an exacting, rational process of thematic development, I play the entire sonata.

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I. Maestoso—Allegro con brio ed appassionato	
II. Arietta: Adagio molto, semplice e cantabile	

The greater portion [of the 2nd mvnt.] is written in 9/16, but a part is in 6/16, and about a page in 12/32...We have devoted a full hour to this enigma, and cannot solve it... The system of notation pursued in this Arietta is “confusion worse confounded”...and yet the publishers have in their title deemed it necessary to warn off all pirates by announcing the Sonata as “copyright.” We do not think they are in much danger of having their property invaded.
(The *Harmonicon*, 1823)

You who understand this, explain to us how there can be, in the second variation in 6/16, six sixteenth-notes in each measure plus six thirty-second notes? The madness of a genius is of interest...
(Wilhem de Lenz, 1855)