

stylistic sense as well. “Gladiolus” is a particularly interesting example, as it is closely modeled on the “Maple Leaf Rag,” not just his most famous but also Joplin’s most vernacular, rollicking, “unclassical” rag.

**George Gershwin**, a native New Yorker born to immigrant parents, was one of the great musical assimilators. In both his Broadway and concert works, he incorporated popular music styles from Klezmer to the ragtime and blues traditions that entered the musical mainstream in the decade of his birth. His *Porgy and Bess* was the first publicly successful opera on African-American themes, succeeding (barely) where the efforts of pioneering black composers such as Joplin and had failed. Largely self-taught, he was intrigued and uncharacteristically humbled by the music of the European avant-garde. “Impromptu in Two Keys” appears to be a self-conscious effort in extended tonality.

**Béla Bartók** was the great 20<sup>th</sup>-C European musical assimilator. Initially drawn to Hungarian folk music by a fervent nationalism, he quickly fell in love with traditional music of all peoples, from the famously diverse neighboring Balkans to music of Asia, North Africa, and Native Americans. He considered the study and compilation of folk music his most important work, and it in turn profoundly influenced his original music. The *Six Dances in Bulgarian Rhythm*, as the title suggests, explore the unusual unequal meters of Southeastern Europe. Yet Bartok described no. 4 as “Very much in the style of Gershwin. Gershwin’s tonality, rhythm, and color,” suggesting an interesting intersection between jazz and Balkan rhythms.

Like Yogi Berra and Tony Soprano, **Joseph Lamb** made his home in Montclair, New Jersey. Unlike them, he had a mundane day job in the family dry goods business, composing on the side. Lamb is often considered the greatest of the early white ragtime composers. A chance meeting with Scott Joplin, whom he recognized in a sheet music store, resulted in Lamb’s big break. Joplin, a successful black composer, was able to get some of Lamb’s rags published by allowing Lamb to list Joplin as a co-composer—a happy twist on a common (and exploitative) arrangement between unknown black composers and unscrupulous publishers keen to snatch up royalties.

**David Feurzeig** spends 90% of his time teaching theory and composition at UVM, and the other half composing, practicing, and trying to be a decent father and human being. His piano programs feature surprising juxtapositions that call into question notions of genre and style. The two pieces on tonight’s program demonstrate his interest in the overlap between supposedly distinct traditions; “Stride Rite” won the coveted “Very Small Trophy” of the Old-Time Music Preservation Association (OM-PA) in 2003. The Vermont Symphony Orchestra has commissioned him for a new orchestral work to premiere on their Fall 2012 “Made In Vermont” tour.

from  
(to)  
Jazz,  
with  
Love



# David Feurzeig, piano



UNM Recital Hall  
Wednesday, September 7  
7:30 P.M.

## Program

*please turn off all cell phones and other electronic devices  
as they may interfere with the pianist's navigation*

<i>from</i> Children's Songs (1971-80)	Armando "Chick" Corea (born 1941)
1. ♩ = 72	
8. ♩ = 69	
11. ♩ = 132	
16. ♩ = 168	
Five Pieces for Piano (1988)	Steven Sweeting (born 1962)
Agitated	
Plainly	
Moderately	
Gently	
Quickly	
Trois Gnossiennes (1890)	Erik Satie (1866-1925)
Lent	
Avec étonnement	
Lent	
<i>from</i> The Story of Jazz (2008)	Dmitri Tymoczko (born 1969)
5. And now, bebop	
<i>intermission</i>	
<i>from</i> Children's Songs (1971-80)	Chick Corea
19. Slowly – Rubato – Spacious ♩ = 66	
12. ♩ = 92	
17. ♩ = 66	
20. Short notes – brisk and light (♩ = 208)	
Gladiolus Rag (1907)	Scott Joplin (1868-1917)
Impromptu in Two Keys (1929)	George Gershwin (1898-1937)
<i>from</i> Six Dances in Bulgarian Rhythm (1939)	Béla Bartók (1881-1945)
4. (homage to Gershwin)	
Bélának a Blues-a (Bela's Blues) <i>from</i> Three Homages	David Feurzeig (born 1965)
Ragtime Nightingale (1900)	Joseph Lamb (1887-1960)
Stride Rite <i>from</i> Three Homages (1990/2003)	David Feurzeig

**Chick Corea** has participated in all the major jazz movements of the past 40 years, from his avant-garde playing with Miles Davis in the late 1960s to the rock fusion sounds of his band *Return to Forever*. Throughout his career he has had a parallel interest in performing classical music and writing concert pieces. His *Children's Songs* combine his interests in classical, jazz, Latin, and New Age music with a vigorously physical approach to the keyboard that owes much to Bartok.

**Steve Sweeting** is a peripatetic jazz pianist and composer who has lived and taught in Shanghai for the past five years, where he runs a monthly concert series at twocities gallery featuring local singers. He has collaborated on CDs with singers Zhao Ke, Chen Yin and Yue Yan, and has taught at Harvard, the Shanghai Conservatory, the JZ Jazz School, and the YKPao School. Prior to moving to China, he was a member of the BMI musical theatre workshop in New York. He studied composition with David Feurzeig in Munich in 1988, the year he composed these five piano pieces.

**Erik Satie** once responded to a critic's assertion that he was no musician with an entire essay, which begins

That is correct. From the beginning of my career, I have accordingly classified myself among the phonometrographers... What haven't I weighed or measured? I've done all Beethoven, all Verdi, etc. It's fascinating. The first time I used a phonoscope, I examined a B-flat of medium size. I can assure you that I have never seen anything so revolting. I called in my man to show it to him.

Satie's song "La diva de l'empire" is arguably the first European ragtime composition. Though his early music predates the jazz invasion, its incorporation of cabaret music and its wry, cool aesthetic presage the European fascination with jazz in. And he may have been the first musician to wear sunglasses for effect.

**Dmitri Tymoczko's** music has been performed by the Brentano and Pacifica quartets, Ursula Oppens, the Gregg Smith Singers, and many others. His articles have appeared in most of the leading music theory journals as well as the *Atlantic Monthly*; "The Geometry of Musical Chords" was the first music theory article published by *Science* in its 127-year history. His groundbreaking text *A Geometry of Music: Harmony and Counterpoint in the Extended Common Practice* was published this year by Oxford University Press. In addition to composing concert music, he enjoys playing rock and jazz. He is currently an Associate Professor at Princeton University.

When ragtime was young and jazz not yet named, **Scott Joplin** was already creating crossover music. Like many other black composers, Joplin had lofty classical ambitions, composing two operas on African-American themes, for a world unfortunately not prepared to take them seriously. Joplin's publisher dubbed his compositions "Classic Ragtime," a marketing device that implied the more general meaning of "classic," but as it happens many of Joplin's rags are indeed "classical" in a