

Senior Artist-in-Residence in Piano at the University of Washington School of Music, **CRAIG SHEPPARD** was born and raised in Philadelphia. His teachers included Rudolf Serkin and Sir Clifford Curzon, and he graduated from both the Curtis Institute in Philadelphia, and The Juilliard School in New York City. Following a highly successful New York debut at the Metropolitan Museum of Art in 1972, he won the silver medal that year at the Leeds International Pianoforte Competition in England (the same year Murray Perahia won the gold.) Moving to England the following year, he quickly established himself through recording and frequent appearances on BBC radio and television as one of the preeminent pianists of his generation, giving cycles of Bach's *Klavierübung* and the complete solo works of Brahms in London and other centers. While in England, he also taught at both the Yehudi Menuhin School and the Guildhall School of Music and Drama. He has performed with all the major orchestras in Great Britain as well as those of Philadelphia, Boston, Chicago, San Francisco, Atlanta and Dallas amongst others, and with such conductors as Lord Georg Solti, James Levine, Leonard Slatkin, Michael Tilson Thomas, Sir Yehudi Menuhin, and Erich Leinsdorf. His work with singers (amongst whom Victoria de los Angeles, José Carreras, and Irina Arkhipova), musicians such as trumpeter Wynton Marsalis, and such ensembles as the Cleveland and Bartok string quartets have also played a significant role in his musical development. Sheppard is also known for his broad academic interests, particularly in foreign languages. In addition to European performances, he was recently featured as soloist in the opening concerts of The Seattle Symphony's 1996-97 season. His recordings can be heard on the EMI, Polygram (Philips), Sony, Chandos, and Cirrus labels.

#### 1996-97 UPCOMING EVENTS

Tickets and information for events listed below in Meany Theater and Meany Studio are available from the UW Arts Ticket Office at 543-4880.

Tickets for events listed below in Brechemin Auditorium (Music Building) and Walker-Ames Room (Kane Hall) are on sale at the door, beginning thirty minutes before the performance. Information for those events is available from the School of Music Calendar of Events line at 685-8384.

To request disability accommodations, contact the Office of the ADA Coordinator at least ten days in advance of the event. 543-6450 (voice); 543-6452 (TDD); 685-3885 (FAX); access@u.washington.edu (E-mail).

December 2: Contemporary Group. 8 PM, Meany Theater.

December 3: Faculty/Guest recital: Lisa Bergman, piano; Carrie Rehkopf, violin. 8 PM, Brechemin Auditorium.

December 3: University Singers. 8 PM, Meany Theater.

December 4: ProConArt. 8 PM, Brechemin Auditorium. Free.

December 4: University Wind Ensemble. 8 PM, Meany Theater.

December 5: Vocal Jazz Ensemble. 8 PM, Brechemin Auditorium. Free.

December 8: Soni Ventorum Wind Quintet & Craig Sheppard, piano. 2 PM, Brechemin Auditorium.

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piano

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November 26, 1996

8:00 PM, Meany Theater

#### PROGRAM

DA 1  
2 Partita #5 in G ..... (20'53) Johann Sebastian Bach  
(ca. 1729) (1685-1750)

*Praeambulum (Prelude)*

*Allemande*

*Corrente*

*Sarabande*

*Tempo di Minuetta*

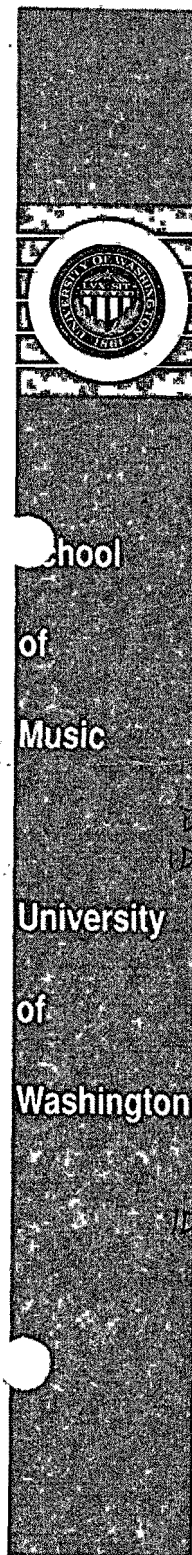
*Passepied*

*Gigue*

DA 2  
3 Sonata in c minor, ..... (25'20) Ludwig van Beethoven  
Opus 111 (1822) (1770-1827)

*Maestoso - Allegro con brio ed appassionato*  
*Arietta: Adagio molto semplice e cantabile*

INTERMISSION



DA 1 Twelve Etudes (1915) ..... (4'18) ..... Claude Debussy  
(1862-1918)

Book I

For five fingers  
For double-thirds  
For double-fourths  
For double-sixths  
For octaves  
For eight fingers

Book II

For chromatic degrees  
For ornaments  
For repeated notes  
For opposing sonorities  
For complex arpeggios  
For chords

(played without pause)

105 2 encore- Debussy (4'18)  
clair de lune

### Reflections on a Program

The greatest problem facing a pianist who wishes to play the twelve studies of Claude Debussy is to find a suitable balance in the rest of the program. With this task in mind, tonight's artist has decided on a lighter-weight work of J. S. Bach and one of the greatest and most profound of all sonatas, the Opus 111 of Beethoven.

Indeed, the Partita #5 starts off in a Scarlatti-like fashion with a fleetness of fingerwork reminiscent of Bach's great contemporary to the south. The normal dance movements follow—a stately *Allemande*, a brief and lively *Corrente* (faster than its French equivalent, the *Courante*), a poignant *Sarabande*, a brisk yet controlled *Minuet*, tantalizing in its constant play of two against three (the ever-present *hemiola*), a foot-stomping *Passepied* (emphasis here on the upbeat of each measure), and a briskly contrapuntal *Gigue*.

The gaiety and alacrity of the Bach are more than offset by the severity of the Beethoven sonata. Scarcely did Beethoven ever write a work of such unremitting contrasts. The first movement shows him shaking his fist at the world—not in defiance, but in despair. It is a world of black and white, of brimstone and fire, of unrepressed passion balanced by a sort of heavenly grace. Indeed, it is, difficult for the pianist in this movement to strike a balance with what he or she is capable of doing with what the piano itself is able to give, all to satisfy the seemingly limitless emotional demands of the work. The only thing Beethoven could have written to complement such an unsettling of the soul was a second movement to calm those very forces unleashed in the first. This is Beethoven, a profoundly devout and religious individual, seeking peace with his maker. The intervals of the falling fourth and fifth which help delineate the opening melody belie this mood of resignation, nobly and simply conceived. Even the overtly jazzy third variation is too ephemeral to override an overall feeling of ethereal beauty.

The difficulties of the Debussy Etudes are of a completely different order. They are pianistically demanding precisely because they are studies in color. Indeed, they evoke the artist-painter's palette to such an extent that any unconscious pretensions the pianist might have towards true landscape painting and portraiture are readily and easily fulfilled here. Their sound world, exotic and illusory in the extreme, belie a tight organization, an economy of means analogous to the contemporary piano works of Schoenberg. Written within the space of six weeks during the summer of 1915, and following a period of depression brought on by the advent of World War I, these works are the summation of Debussy's art in every sense.

Debussy purposely eschews all suggestions of fingering, noting that efforts to supply such to his pupils and followers are, at best, in vain! The first Etude shows how frustration on the part of the pupil (the five-finger exercise broken by an interpolated A flat) can be transformed through inventiveness, curiosity and humor. An anomaly surfaces in number six—what exactly does "eight fingers" mean? As a footnote, Debussy explains that the use of the thumb on each hand causes a type of acrobatic display not in keeping with the meaning of the work, and therefore must be avoided. The irony, of course, is that this piece, without the anchoring of the thumb, *becomes* acrobatic!

A footnote to potential performers of this very special music: Once you can get over the very real fears of memory and execution (it would be false to deny that these occur!), you can literally sit back and revel in the endless fascination these "little" pieces evoke. It's well worth the effort.

Program notes by Craig Sheppard