

movement is but a harbinger of the enormous desolation and isolation that Beethoven would ultimately suffer from his own deafness. It has been postulated, though not documented, that Beethoven had rheumatic fever during the summer of either 1797 or 1798, and I believe fervently that this movement was a result of that illness, which very likely sparked off the initial stages of the deafness that would eventually overwhelm him.

Following upon the heels of the three Opus 10 sonatas, the great Pathétique, Opus 13, should now appear conservative, bold and raw in its assertiveness, but hardly innovative. Perhaps herein lies its appeal. Compositional unity is stressed once again in the rising third in each of the melodies in all three movements, the appearance of the rising fourth and falling fifth at strategic moments (this also informs the entire middle section of the last movement). In its heroic character, its forward thrust, the first movement of the Pathétique can't be beat. Like my mentor, Rudolf Serkin, I prefer to take the first movement repeat from the very beginning of the sonata rather than from the beginning of the *allegro molto*, as indicated on most editions. (The original score has gone missing, so we will never know Beethoven's true intentions.) The slow movement is deservedly one of Beethoven's most famous and recognizable. The laid-back nature of the theme in the last movement is usurped at the end by a bravado rush to the finish, the suffering abruptly resolved.

[Program notes © Craig Sheppard, 2003]

Tonight's program, as well as the rest of this series, is dedicated to the memory of the great German pianist, Romuald Wikarski, who died so tragically at the hand of Russian soldiers in Berlin, two weeks before the end of World War II in late April, 1945, at the age of 52. Wikarski performed the entire cycle of Beethoven sonatas in Berlin's Bechstein Hall during a five-month period in the Winter of 1936-37, and became well-known as a piano pedagogue during those years. Among his many students were the future great lieder singer, Dietrich Fischer-Dieskau. Wikarski's daughter, the cellist Cordelia Wikarski-Miedel, lives today in Seattle and teaches cello at the University of Puget Sound.

BEETHOVEN: A JOURNEY

Part III: May 21, 2003

CD# 14.403-14.404

University of Washington
THE SCHOOL OF MUSIC

Presents a Faculty Recital:

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2003

3-17

CRAIG SHEPPARD, PIANO

**LUDWIG VAN BEETHOVEN
(1770-1827)**

A Journey (Part II)

March 17, 2003

7:30 PM

Meany Theater

PROGRAM

CD# 14,403

[1] PIANO SONATA IN C MINOR, OPUS 10 #1 (1796 / 98)
(dedicated to the Countess Anna Margarete von Browne)

Allegro molto e con brio 17:45
Adagio molto
Finale: Prestissimo

[2] PIANO SONATA IN G MINOR, OPUS 49 #1 (1795 / 98)

Andante 7:21
Rondo: Allegro

[3] PIANO SONATA IN G MAJOR, OPUS 49 #2 (1795 / 96)

Allegro ma non troppo 8:03
Tempo di Menuetto

[4] PIANO SONATA IN F MAJOR, OPUS 10 #2 (1796 / 98)
(dedicated to the Countess Anna Margarete von Browne)

Allegro 16:23
Allegretto
Presto

INTERMISSION

CD# 14,404

① PIANO SONATA IN D MAJOR, OPUS 10 #3 (1796/98)
(dedicated to the Countess Anna Margarete von Browne)

Presto 22:09
Largo e mesto
Menuetto: Allegro
Rondo: Allegro

② PIANO SONATA IN C MINOR, OPUS 13 (1798/99)
Grande Sonate Pathétique
(dedicated to Prince Carl von Lichnowsky)

19:00
Grave - Allegro di molto e con brio
Adagio cantabile
Rondo: Allegro

REFLECTIONS ON A PROGRAM

Beethoven arrived in Vienna in 1792 and lived for the rest of his life in the Austrian capital. Determined, as are many young people, to make his mark on the world, he set out in the three Opus 2 sonatas and the Opus 7 that appeared on the first of this series to dazzle his listeners, to say "Here I am. Listen to me!!" Each of these works is between twenty-seven and twenty-eight minutes in length, when played with all the repeats. The three Opus 2 sonatas go from the overtly serious to the light and comical, and ultimately to a show of great pianistic virtuosity. Opus 7 can be seen as an attempt at the grandiose, a need to be larger than life. The two little Opus 49 Sonatas apart, tonight's program can be seen in the same light. Opus 10 #1 parallels the seriousness of Opus 2 #1, Opus 10 #2 shows the humor and capriciousness incipient in its predecessor in Opus 2. And the third of Opus 10 is a compositional virtuoso display, not to mention its pianistic difficulties. Opus 13, known as the Pathétique (one of only two sonatas that Beethoven himself actually gave titles to) attempts, like Opus 7, to be larger than its surroundings.

But it is here that the similarities end. Beethoven, having made his initial mark on Viennese musical society, could afford to sit back and dwell on greater simplicity of form, greater elegance, greater depth of feeling, and a greater concentration of materials that inform all these sonatas and reduce their lengths to between seventeen to twenty-one minutes apiece. It is here that we also have to take into account the possibility of the beginning stages of his deafness (more about this in a moment).

The first thing that strikes the listener about Opus 10 #1 is its impulsiveness. Everything about it—the arching arpeggiation of the opening measures, the stark contrast of the falling second in *piano* of the measures that follow, the sforzati on both strong and weak beats, the strength of the rests, the repeat of the initial theme one bar early, the abruptness of the end of the first

CRAIG SHEPPARD, Associate Professor of piano, came to the UW School of Music in 1993. A graduate of both the Curtis Institute in Philadelphia and the Juilliard School in New York City, he studied with Rudolf Serkin, Sir Clifford Curzon, Eleanor Sokoloff, Sascha Gorodnitzki, and Ilona Kabos.

Following his New York debut in 1972, he won the silver medal at the Leeds International Pianoforte Competition in England and moved there in 1973. He quickly established himself through recording and frequent appearances on BBC radio and television as one of the preeminent pianists of his generation. While living in England, Sheppard taught at the University of Lancaster, the Guildhall School of Music and Drama, and the Yehudi Menuhin School, and gave numerous master classes at both Oxford and Cambridge Universities.

Sheppard has performed with all the major orchestras in Great Britain, as well as those of Philadelphia, Boston, Chicago, San Francisco, Atlanta, Dallas, Seattle, and others, and with such conductors as Sir Georg Solti, James Levine, Leonard Slatkin, Michael Tilson Thomas, Lord Yehudi Menuhin, Erich Leinsdorf, Aaron Copland, David Zinman, Gerard Schwarz and Peter Erös.

In 1999, he made his recital debut at the Berlin Philharmonic to great critical acclaim. Sheppard has taught and performed in both Japan and Taiwan on several occasions (most recently in March of this year), and makes his first trip to Korea in August of this year.

In January 2003, Sheppard began a seven-concert cycle of the complete sonatas of Beethoven in Meany Theater. The four final concerts in the series will take place on Tuesday evenings, October 4, 2003 and January 6, March 16, and May 18, 2004 in Meany Theater.

Sheppard frequently appears in summer festivals, such as the Seattle Chamber Music Festival and the Park City (Utah) International Festival. He also teaches at the Heifetz International Music Institute in Wolfboro, New Hampshire, a music camp devoted to bringing out the best in each young performer.

He has recorded on the EMI, Polygram (Philips), Sony, Chandos and Cirrus labels, and his most recent CDs are available through Annette Tangermann in Berlin (e-mail: at-label@gmx.de).

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group and the beginning of the second—all bespeak youthful impulse. Even in the slow movement, an initial theme of great simplicity and beauty is interrupted by loud outbursts, by flurries of thirty-second notes in the right hand, by an abrupt return to the initial theme, where once again Beethoven's rests speak volumes. In the last movement, we are never quite sure where the first beat of the bar falls—even the second theme goes over the bar line, as if to prove the point. It is only at the end, when the piece suddenly and unexpectedly dies away, that we achieve some form of metric stability.

The two Opus 49 sonatas were written during the same period as all the Opus 2 and Opus 10 sonatas, that is, from about 1795 to 1798 (the exact dates are impossible to ascertain). They might never have seen the light of day, most certainly not among the canon of "true" Beethoven sonatas, had not one of Beethoven's brothers reached into his drawer one day in 1803 and sent them to the publisher without the composer's knowledge or consent. They are charming works, nonetheless, more in the form of *Sonatinas*, or *Leichte Sonaten* (Easy Sonatas), as Beethoven insisted on calling them. Each has two movements. The second sonata was published without any dynamic or phrasing markings whatsoever (with the exception of two *pianissimi* in the second movement). The second movement of this work, a Minuet (*Menuetto*), was the precursor to the very popular movement of the later Septet, Opus 20, based on the same melody. In a lighter vein, I bumped into a colleague last week at a concert here in Meany who asked if I was going to play those "boring" sonatas of Opus 49 in my next program. She then went on to explain that she'd taught them so often that she'd grown tired of them! Well, to be honest, I don't ever remember having taught either of these pieces (though I've taught all the rest, and in some cases, many times), nor have I ever performed them. My guess is that their simplicity and beauty will appeal to many members of the audience, perhaps even more so than the other sonatas on tonight's program. And I know that I'm going to enjoy playing them!

Opus 10 #2 is a gem, a study in Beethovenian humor. With a middle movement that aspires to the more sublime, its outer movements sparkle with quick and unexpected shifts of harmony, phrase lengths, and mood changes. I would almost call it slapstick at times, and I'm not so sure that Beethoven would have objected!!

Opus 10 #3 brings us to Beethoven, the great architect. The very first four descending notes form the basis of the entire first movement and reappear well over two hundred times. This same pattern is observed in the third movement *Menuetto* (take away the tied first note in the right hand, and you have it). And the fourth movement is the coup de grace. Based on the fifth, sixth, and seventh notes from the very beginning of the work (i.e., the notes that follow the falling fourth that has already been talked about), the movement frolics and cajoles, sometimes coming apart in the funniest of ways, only to dissolve at the end into nothingness. It is a supreme achievement, Beethoven's greatest compilation of disparate elements to date. The anomaly in this sonata is the intensely tragic slow movement, easily the greatest slow movement that Beethoven would write in his youth, all the way into his mature years. It has often been surmised that artists, particularly those of such deep levels of sensitivity, have the ability, albeit subconsciously, to presage events in their own lives, and sometimes even events more worldly. So, perhaps, the intense tragedy associated with this