

S476
2015
4-25
Video disc



SCHOOL OF MUSIC
UNIVERSITY of WASHINGTON

2014-2015

- Meany Cam
- D. Lipay, son

Presents a Faculty Recital:

CRAIG SHEPPARD, *piano*

*The 24 Preludes & Fugues,
Opus 87*

of

DMITRI SHOSTAKOVICH
(1906-1975)

7:30 PM
April 25, 2015
Meany Theater

CLASSICAL

KING FM 98.1

www.king.org

DVD-1 #17,847

PROGRAM

1. Prelude in C Major (Moderato in 3/4 – 92 to the quarter)
2. Fugue in C Major (Four voices) (Moderato in cut time – 92 to the half note)
3. Prelude in A minor (Allegro in 4/4 – 92 to the half)
4. Fugue in A minor (Three voices) (Allegretto in 2/4 – 116 to the quarter)
5. Prelude in G Major (Moderato non troppo in 4/4 – 126 to the quarter)
6. Fugue in G Major (Three voices) (Allegro molto in 6/8 – 126 to the dotted quarter)
7. Prelude in E minor (Andante in 4/4 – 100 to the quarter)
8. Fugue in E minor (Four voices) (Adagio in 4/4 – 80 to the quarter), Più mosso – 116 to the quarter)
9. Prelude in D Major (Allegretto in 3/4 – 120 to the quarter)
10. Fugue in D Major (Three voices) (Allegretto in 2/4 – 138 to the quarter)
11. Prelude in B minor (Allegretto in 3/4 – 120 to the quarter)
12. Fugue in B minor (Four voices) (Moderato in 3/4 – 100 to the quarter)
13. Prelude in A Major (Allegro poco moderato in 12/8 – 76 to the dotted quarter)
14. Fugue in A Major (Three voices) (Allegretto in cut time – 92 to the half)
15. Prelude in F sharp minor (Allegretto in 2/4 – 108 to the quarter)
16. Fugue in F sharp minor (Three voices) (Andante in 3/4 – 84 to the quarter)
17. Prelude in E Major (Moderato non troppo in 4/4 – 112 to the quarter)
18. Fugue in E Major (Two voices) (Allegro in 3/4 – 126 to the quarter)
19. Prelude in C sharp minor (Moderato in 4/4 – 132 to the quarter)
20. Fugue in C sharp minor (Four voices) (Moderato in 3/4 – 108 to the quarter)
21. Prelude in B Major (Allegro in cut time – 138 to the half)
22. Fugue in B Major (Three voices) (Allegro in 2/4 – 138 to the quarter)
23. Prelude in G sharp minor (Andante in 3/4)
24. Fugue in G sharp minor (Four voices) (Allegro in 5/4 – 152 to the quarter)

INTERMISSION

DVD-2 #17,848

25. Prelude in F sharp Major (Moderato con moto in 6/8 – 66 to the dotted quarter)
26. Fugue in F sharp Major (Five voices) (Adagio in 2/4 – 72 to the quarter)
27. Prelude in E flat minor (Adagio in 7/4 – 84 to the quarter)
28. Fugue in E flat minor (Three voices) (Allegro non troppo in 3/4 – 100 to the dotted quarter)
29. Prelude in D flat Major (Allegretto in 3/4 – 84 to the dotted quarter)
30. Fugue in D flat Major (Four voices) (Allegro molto in 3/4, cut time, and 5/4 – 138 to the dotted quarter)
31. Prelude in B flat minor (Andante in 3/4 – 152 to the quarter)
32. Fugue in B flat minor (Three voices) (Adagio in 4/4 – 54 to the quarter)
33. Prelude in A flat Major (Allegretto in cut time – 100 to the half)
34. Fugue in A flat Major (Four voices) (Allegretto in 5/4 – 116 to the quarter)
35. Prelude in F minor (Moderato in 3/4 – 88 to the quarter)
36. Fugue in F minor (Four voices) (Moderato con moto in 2/4 – 80 to the half)
37. Prelude in E flat Major (Allegretto in 3/4 – 80 to the dotted half)
38. Fugue in E flat Major (Three voices) (Moderato con moto in 5/4 – 144 to the quarter)
39. Prelude in C minor (Adagio in 4/4 – 76 to the quarter)
40. Fugue in C minor (Four voices) (Moderato in 4/4 – 116 to the quarter)
41. Prelude in B flat Major (Allegro in 4/4 – 104 to the half)
42. Fugue in B flat Major (Three voices) (Allegro non troppo in 3/4 – 80 to the dotted half)
43. Prelude in G minor (Moderato non troppo in 3/4 – 126 to the quarter)
44. Fugue in G minor (Four voices) (Moderato in 3/4 – 120 to the quarter)
45. Prelude in F Major (Adagio in 4/4 – 48 to the quarter)
46. Fugue in F Major (Three voices) (Moderato con moto in cut time – 92 to the half)
47. Prelude in D minor (Andante in 3/4 – 88 to the quarter)
48. Fugue in D minor (Four voices) (Moderato in 3/4 – 92 to the quarter), accelerando poco a poco (66 and 56 to the dotted half)

Shostakovich's Opus 87 and Victory from Oppression

The idea for every program usually begins with one small step. During an otherwise casual conversation I had with our Director of the School of Music, Richard Karpen, a couple of years ago, various repertoire (and the merits or demerits of pursuing such) was bantered about. When Richard mentioned the Shostakovich Preludes and Fugues, a number of which I had learned and performed in my youth, my immediate response was "they're wonderful, but uneven". Feeling a bit guilty with such a cursory dismissal of a body of work held in high esteem by many of my colleagues, I started investigating. What I found is a corpus of pieces that far exceeds anything else that I have experienced in the piano repertoire from the first half of the twentieth century – in their intellectual rigor, their emotional range, their lyricism, their spirituality. In effect, I realized that I was the one who was uneven, not the pieces!

The genesis of this great opus is interesting. Shostakovich led the Soviet delegation to the first Bach International Piano Competition in Leipzig in August, 1950, inaugurated to celebrate the bi-centenary of Bach's death. Participating in the competition was a young Russian pianist, Tatiana Nikolayeva, who coincidentally had already taken a couple of classes with the composer at the Moscow Conservatory. Uncertain as to which prelude and fugue of Bach to play in the first round, she sought Shostakovich's advice. When he asked her "Which do you play?" her answer was "All 48!!" They eventually settled on the D minor from Book II, and Nikolayeva went on to win the competition, playing other preludes and fugues in succeeding rounds. Her dedication to Bach's magnum opus, coupled perhaps with the fact that Shostakovich had finally been given the chance to visit many of the places where Bach lived and worked during the last twenty-seven years of his life, gave rise to a desire to test his own abilities in this genre. And, a test it was. He had already composed four string quartets, nine symphonies, and several other large scale works, including his magnificent but much maligned opera, *Lady Macbeth of Mtsensk*. Yet, he had never written a series of fugues up to that point. Previously, even Tschaikovsky and Rimsky-Korsakoff had thrown their hats in the ring in this regard! So, just over two weeks after his forty-fifth birthday, Shostakovich began working feverishly on the preludes and fugues, composing them in the order we know (i.e., in the circle of fifths, as did Chopin in his *Preludes*, not chromatically as did Bach), often finishing a piece the very day it was started. By February 25, 1951, he had completed the cycle, barely four and a half months after its inception. Our marvel at such a feat is only enhanced by the fact that he was also composing portions of his great tenth symphony during the same period! To top it off, the only piece that Shostakovich is known to have revised was the B minor Prelude. Very similar to our perception of Mozart, he heard everything in his head first, then jotted it down on paper, with very few revisions. To fully understand such genius is beyond the capacity for most of us. The best we can do is to try and bring a measure of justice to the fruit it has born.

Learning these great works has been both a privilege and a great challenge. Shostakovich's inventiveness surprises and delights at every turn. In the preludes, it is often the varying Baroque and Russian Orthodox liturgical forms that provide such stimulus. In the fugues, the main subject is usually but one of two, three or even four that are intricately woven and layered throughout the piece. Some of the melodies in both the preludes and the fugues are said to be taken from traditional Russian and Jewish song. With a couple of exceptions, it is hard to trace these, and one suspects that many originated with the composer himself. Not least of all, one must remember the humor, frequently sardonic. Shostakovich suffered greatly under the Soviet regime, particularly in the period preceding the composition of the preludes and fugues. His biting commentary was a source of amusement to his friends, but one of profound irritation to the authorities and fellow composers of markedly lesser talent. As we shall hear, he got the last word.

One problem for the interpreter is Shostakovich's tempo markings, many of which are almost impossibly fast, certainly too fast to make musical sense. Throughout history, composers have more than once indicated impossibly fast tempi (evidence Beethoven's *Hammerklavier*). Shostakovich himself recorded eighteen of the preludes and fugues, several on more than one occasion, the tempi varying wildly from performance to performance. One such example is the D Major fugue, marked 138 to the quarter in the score. Shostakovich's 1951 recording is 164, the 1958 version is 184. Indeed, he starts to rush so much in the earlier version that he overtakes the speed of the later, faster version! By contrast, in others of his

recordings, he plays much slower than the tempo indicated. I could give numerous further examples here of discrepancies with what is written in the music. Need we remind the listener that any composer's markings, including dynamics and articulations, are but a reflection of how they feel at that given moment of composition, and might be a poor indication of how they feel in the long term. Brahms, when asked how fast one should play one of his most famous Intermezzi, replied (and here, I paraphrase): "Today I feel it this way, yesterday it was probably slower, and tomorrow it might be faster!" Enough said!

A brief description of each work follows. Each fugue follows the corresponding prelude *attacha*:

Prelude in C Major (*Moderato* in 3/4 – 92 to the quarter note): A regal, yet delicate *Sarabande* to open the cycle, a nod to the Baroque. A moment of tension resolves to a peaceful conclusion.

Fugue in C Major (*Moderato* in cut time – 92 to the half note): A beautiful four-voice hymn, notable for its lack of incidentals and the use of the Phrygian mode.

Prelude in A minor (*Allegro* in 4/4 – 92 to the half note): This *perpetual mobile* is reminiscent of our more recent minimalists. It finishes almost before it has started! The writing also shows characteristics of Bach's organ toccatas.

Fugue in A minor (*Allegretto* in 2/4 – 116 to the quarter): In three voices, jaunty and humorous is its use of wide intervallic leaps.

Prelude in G Major (*Moderato non troppo* in 4/4 – 126 to the quarter): A liturgical anthem provides initial support for a chant in the upper register. Very soon, the roles are switched, and the climax leads to a sardonic pause before the fugue.

Fugue in G Major (*Allegro molto* in 6/8 – 126 to the dotted quarter): In three voices, with a dizzying gallop of intervals – a scale going up a seventh, then a leap down a sixth, another leap up a fifth, another down a fourth, and a final leap of a seventh with descending conjunct intervals to finish off the phrase – all in the first four bars! A good old fashioned deceptive cadence (on a low A flat) leads to resolution and contentment. It's a lot of fun to play, and one of the more popular pieces of the set.

Prelude in E minor (*Andante* in 4/4 – 100 to a quarter): One could imagine this piece played on an organ. The sustained bass notes support two voices in the right hand, the upper voice in falling seconds and thirds, redolent of a *chant plaintif* (perhaps a motive of Christ on the Cross – memories of Bach's B minor Mass).

Fugue in E minor (*Adagio* in 4/4 – 80 to a quarter): A gorgeous hymn in four voices, interrupted in the middle by a secondary fugal subject (*Più mosso* – 116 to a quarter), a variation of the first which builds in intensity to a double canon.

Prelude in D Major (*Allegretto* in 3/4 – 120 to the quarter): A delicate waltz, the melody alternating between hands, the accompanying figure in broken chords.

Fugue in D Major (*Allegretto* in 2/4 – 138 to the quarter): This light-hearted, three-voice fugue with its repeated note figure reminds me of similar moments in the scherzo of the tenth symphony.

Prelude in B minor (*Allegretto* in 3/4 - 120 to the quarter): The dotted rhythms throughout in the style of a French Overture, albeit in the meter of three rather than the customary cut time.

Fugue in B minor (*Moderato* in 3/4 – 100 to the quarter): In four voices. An ingenious composition, where *three* counter subjects assume equal importance to the fugue. The initial theme appears magically towards the end, thread-bare, only to be built up canonically, layer upon layer, before dissipating into a delicate chorale and an echo of the first counter subject.

Prelude in A Major (*Allegro poco moderato* in 12/8 – 76 to the dotted quarter): Beautiful pastoral simplicity.

Fugue in A Major (*Allegretto* in cut time – 92 to the half note): A wonderful, joyous fugal subject in three voices, using only the notes of the A Major triad, with a triumphant climax on a dominant pedal point. One of the more popular fugues of the set.

Prelude in F sharp minor (*Allegretto* in 2/4 – 108 to the quarter): Almost nonchalant, a bit quirky, at times sardonic and playful.

Fugue in F sharp minor (*Andante* in 3/4 – 84 to the quarter): A pleading three-voice fugal subject, with swells on the weak part of the phrase. The diminished fifths give it the aura of a Jewish lament. It finishes quietly, rather abruptly, almost comically on the *tierce de Picardie*.

Prelude in E Major (*Moderato non troppo* in 4/4 – 112 to the quarter): Russian liturgical overtones, with sustained notes two octaves apart underpinning a light-hearted response (also at the interval of two octaves). A beautiful chorale brings the piece to a peaceful close.

Fugue in E Major (*Allegro* in 3/4 – 126 to the quarter): The only fugue in two voices. With its sprightly energy, it is very easy to allow this piece to sound more rambunctious than two voices would seem to indicate. Caution is advised!

Prelude in C sharp minor (*Allegro* in 4/4 – 132 to the quarter): In the style of a Bach organ fantasy, with liturgical references in the chordal passages. This is one of those pieces where the composer's initial wish of 132 to a quarter is almost impossible to fulfill without compromising the integrity of the musical lines – a slightly slower tempo accomplishes this.

Fugue in C sharp minor (*Moderato* in 3/4 – 108 to the quarter): The opening of the fugue is suggested ingeniously at the end of the prelude. Here is another example where the three counter subjects assume nearly equal importance to the main fugal subject. The bridge passages, intensely lyrical, provide further development. A series of canons bring the work to a moving close. One of the great fugues.

Prelude in B Major (*Allegro* in cut time – 138 to the half note): Light-hearted, bumptious, a bit pastorale. A gentle chorale interrupts the proceedings towards the end, before ascending fourths adumbrate new triads spinning out into the unknown.

Fugue in B Major (*Allegro* in 2/4 – 138 to the quarter): This three-voice fugue, replete with quirky rests that make the rhythm feel a bit unsteady, has two counter subjects, the first of which in combination with the fugue makes this little piece one of the most difficult of the fugues from a technical point of view. Of course, it's all so happy and cheerful that the audience never suspects the pianist's angst!

Prelude in G sharp minor (*Andante* in 3/4 – no tempo indication): Here we have a beautiful twelve-bar *passacaglia* in the bass (occasionally eleven or thirteen bars in canon) which adds vocal lines at each iteration until a haunting descant is heard. The *passacaglia* passes momentarily to the right hand, then gradually phases out until all that is left is a gentle chant in the bass. These last dying notes provide the opening figure of the fugue.

Fugue in G sharp minor (*Allegro* in 5/4! – 152 to the quarter): This remarkable piece is frequently misunderstood, in my view, by performers. Perhaps they take the word in the first bar, *marcatissimo*, too literally. No question, the opening two statements are very angular (but, please, not *too* loud!). What is frequently missed, though, is the very lyrical bridge passage that follows and is repeated throughout. In fact, lyricism takes over completely by the end. My favorite moment comes about three quarters of the way through. After Shostakovich does his seemingly obligatory incursion into C Major (many of the fugues have such a moment), he descends into the 'bowels of the earth,' only to reappear with the opening statement, this time *pianissimo* and two changed incidentals that are transformative, both to the music and to the listener. The initial frenzied state of this fugue gives way to unparalleled grace and beauty.

Prelude in F sharp Major (*Moderato con moto* in 6/8 – 66 to the dotted quarter): If anything qualifies as bucolic, it is this lovely prelude, a relaxing and welcome antidote to the intensity of the previous fugue.

Fugue in F sharp Major (*Adagio* in 2/4 – 72 to the quarter): The only fugue in five voices, this could easily be a prayer, sung in a massive cathedral. One can distinguish the sounds of an organ, a choir, even soloists. It is powerful, yet serene. In a way, this fugue continues where the previous fugue left off.

Prelude in E flat minor (*Adagio* in 7/4 – 84 to the quarter): Think Boris Godunov, the cloister, the chanting of monks. This prelude builds to a shattering climax before sinking into resignation.

Fugue in E flat minor (*Allegro non troppo* in 3/4 – 100 to the dotted half): Three monks are dancing gently, almost light-heartedly. With an occasional suggestion of intensity, this piece is more ruminative than melancholy, in spite of the dark key. Shostakovich is one of the few composers who can actually make you smile in the minor key (here, we must also include Bach and Haydn).

Prelude in D flat Major (*Allegretto* in 3/4 – 84 to the dotted quarter): The complete edition of Shostakovich's works gives the date of completion of each of the works we are hearing this evening. Is there any surprise that this prelude was finished on December 30th, just in time for the New Year? A charming and humorous middle section might be a descendant of the *Commedia dell'Arte*.

Fugue in D flat Major (*Allegro molto* – 138 to the dotted half): I purposely haven't given the time signature here, as the opening theme in this four-voice fugue alternates between 3/4, cut time, and 5/4, seesawing up and down succeeding intervals from the initial D flat before settling back on the tonic. Marked *marcatissimo sempre al Fine*, the bridge passages once again bring a welcome lyricism that helps to balance the manic drive of this amazing work. It is not surprising to learn that it took Shostakovich longer to finish this fugue than most of the others.

Prelude in B flat minor (*Andante* in 3/4 – 152 to the quarter): A nineteen-bar *Chaconne*, the theme progresses in succeeding variations by means of quarter notes, eighths, triplets, and finally sixteenths. Its restlessness belies a certain loneliness. It is the only work that Shostakovich is known to have revised, also the only one to which can be assigned with any certainty a known Russian tune, in this instance *Выхожу один я на дорогу* (I follow my own path).

Fugue in B flat minor (*Adagio* in 4/4 – 54 to the quarter): Imagine an itinerant musician out on the Russian *steppe*, playing his or her flute – melancholy, solitary. Along comes another flutist, then a third, perhaps playing a lower reed instrument, and the three weave rhythmically intricate patterns with a magical mixture of elasticity and regularity. This work has a haunting beauty unlike any of the other fugues.

Prelude in A flat Major (*Allegretto* in cut time – 100 to the half): A lovely country dance, alternating between bass and soprano. The villagers join in towards the end before the work finishes quietly in a distinct nod to the world of jazz.

Fugue in A flat Major (*Allegretto* in 5/4 – 116 to the quarter): This charming and extremely difficult four-voice fugue contains two children's songs - the four-bar fugue, and a two-bar refrain that appears four bars later. Quite a sophisticated child, though, to be singing in 5/4 meter! Once again, Shostakovich weaves in three counter subjects of equal importance to the original fugue, creating a fascinating texture that delights the ear.

Prelude in F minor (*Moderato* in 3/4 – 88 to the quarter): A beautiful Russian *chant plaintif*, with a momentary incursion into another, far distant world (*Adagio* at bar 22).

Fugue in F minor (*Moderato con moto* in 2/4 – 80 to the half): A beautiful and simple Russian melody in Aeolian mode, four voices. We hear Shostakovich's genius yet again in weaving together the initial theme with three counter subjects.

Prelude in E flat Major (*Allegretto* in 3/4 – 80 to the dotted half): A sixteen-bar chorale is followed by twenty-three bars of mockery! This pattern continues throughout the piece. A reference to the *Dies irae* is heard towards the end (the *Dies irae* is a recurring theme throughout the cycle).

Fugue in E flat Major (*Moderato con moto* in 5/4 – 144 to the quarter): A quirky, three-voice fugue, with odd intervals and perplexing rhythms. In its quirkiness, it is, nonetheless, strangely compelling!

Prelude in C minor (*Adagio* in 4/4 – 76 to the quarter): The monks sing a dirge, a voice is heard from afar, evidence of the Russian Orthodox tradition. The coda brings serenity with the *tierce de Picardie*.

Fugue in C minor (*Moderato* in 4/4 – 116 to the quarter): A more lyrical four-voice counterpart to the prelude. This is a C minor not of tragedy, but rather one of ethereal beauty and grace.

Prelude in B flat Major (*Allegro* in 4/4 – 104 to the half): Shostakovich's insanely fast tempo is impossible here, but the idea is certainly one of great virtuosity and fluidity, a mid-twentieth century *Flight of the Bumblebee*!

Fugue in B flat Major (*Allegro non troppo* in 3/4 – 80 to the dotted half): A jaunty three-voice fugue based on ascending and descending fourths and sevenths, humorous in its syncopations, the rests adding levity and gaiety.

Prelude in G minor (*Moderato non troppo* in 3/4 – 126 to the quarter): A beautiful lament, pleading duplets over a static and immovable bass, the hands alternating twice.

Fugue in G minor (*Moderato* in 3/4 – 120 to the quarter): A gentle four-voice fugue, the calm before the storm.

Prelude in F Major (*Adagio* in 4/4 – 48 to the quarter): A beautiful melody modulates frequently into far flung keys and hushed dynamics – the ultimate wanderer.

Fugue in F Major (*Moderato con moto* in cut time – 92 to the half): This cheerful three-voice fugue, again with two brilliant counter subjects, sounds deceptively *easy*. The canon in the right hand towards the end of the piece dispels all such notions!

Prelude in D minor (*Andante* in 3/4 – 88 to the quarter): This stately prelude brings the cycle full circle with its *Sarabande*-like rhythm. In the middle, we hear a precursor of the fugue to follow, but in the major subdominant rather than the minor tonic. For some reason, this reminds me of the ineffable beauty of *Wo die schöne Trompeten blasen*, the tale of a fallen soldier, by Gustav Mahler. It bespeaks transcendence of pain from loss, an acceptance of Divine grace.

Fugue in D minor (*Moderato* in 3/4 – 92 to the quarter): A four-voice fugue, with its six-bar fugal subject that ends in a question mark on the sixth degree of the scale, in the Dorian mode for its first sixty bars. Try as it might, the fugue cannot break free of its world weariness. Further wandering only heightens the sense of despair. When it all seems lost, suddenly a second fugal subject appears, redolent of the duplet figure we heard in the G minor Prelude, yet this time much more agitated, more impulsive, more demanding. The action gets faster and faster, louder and more declamatory. War is breaking out, the soldiers are mobilized, the country is on alert. At this juncture, the original fugal subject reappears, victory at hand. I have woven this narrative, because I firmly believe that Shostakovich was writing his own victorious anthem to counter the forces that had tried to destroy him. Without exaggeration, this fugue could have been the music for the climactic moments in a great Russian epic film. What an incredible finale to an incredible cycle!

Program notes © Craig Sheppard, 2015.

In recent years, CRAIG SHEPPARD has traveled frequently to the Far East, India, Australia and New Zealand to teach and perform. His most recent trip to China included recitals of the *24 Shostakovich Preludes and Fugues* at the Shanghai Conservatory and the Forbidden City Concert Hall in Beijing. He also gave master classes in Shanghai, Beijing, and the Lang Lang Music World in Shenzhen. Previously, he had performed the Shostakovich at Rice University in Houston, the San Francisco Conservatory, and Oberlin College.

A native of Philadelphia and a graduate of both the Curtis Institute of Music and the Juilliard School, Sheppard won the Silver Medal at the 1972 Leeds International Pianoforte Competition in the U.K.. Moving there shortly thereafter, he performed subsequently with all the major British orchestras, many on the European continent, a number in this country - including Chicago, Boston, Philadelphia, San Francisco, Dallas and Seattle - and appeared with many leading conductors of the day. While in London, he taught at the Yehudi Menuhin School and the Guildhall School of Music and Drama, and gave numerous master classes at both Oxford and Cambridge universities. In 1993, he moved back to this country to take a position here at the University of Washington, becoming Professor of Piano in 2004.

Sheppard's repertoire is eclectic, comprising over forty recital programs and more than sixty concerti. He has had major CD releases nearly every year over the past twenty, including the *32 Beethoven Sonatas*, Bach's *Six Partitas*, *Goldberg Variations*, and *The Well Tempered Clavier*, Books I and II, Schubert's *Last Three Piano Sonatas*, Liszt's *Années de Pèlerinage*, and Debussy's *24 Préludes* and *12 Études*. Critics both here and abroad have been consistently enthusiastic. Robert Matthew-Walker wrote of the Schubert sonatas in *International Record Review* (London): "It was Hans Keller who said that *All great artists are, by virtue of what they do, also great teachers*, and those who have heard Sheppard's recent recordings on the Roméo label – particularly the complete Beethoven Sonatas and the Bach's 48 Preludes and Fugues – will know the truth of that statement. The City of Seattle and the students at its University are indeed fortunate to have him in their midst." Following Sheppard's appearance at a recent Minnesota Beethoven Festival, the reviewer exclaimed: "With the solo recitals of Yo-Yo Ma and Craig Sheppard, the festival is off to a great start!" Sheppard's recital début at the Berlin Philharmonic, featuring the 24 Chopin Préludes and Bach's *Goldberg Variations*, caused one critic to remark: "The pianist revealed himself as an intimate connoisseur of Bach's soul."

Sheppard has collaborated with many of the most celebrated instrumentalists and singers of the day. His students have won prizes in major competitions and hold positions in universities and conservatories throughout this country, Europe and Asia. He and colleague Dr. Robin McCabe will host the sixth annual Seattle Piano Institute this July at the School of Music.

For more information, see www.craigsheppard.net and <http://blogs.uw.edu/seapiano/>.