

Patterson has recorded for CRI, Erato, Orion, Vox, Ante Aeternum, Virgin Classics, Serenus, Philips, and EMI.

Since coming to the UW School of Music in 1993, CRAIG SHEPPARD, associate professor in the keyboard division, has had a high profile in the area musical community, performing on numerous occasions with the Seattle Symphony and participating frequently in the Seattle Chamber Music Festival.

Born and raised in Philadelphia, he is a graduate of both the Curtis Institute in Philadelphia and The Juilliard School in New York. His teachers have included Rudolf Serkin, Clifford Curzon, Eleanor Sokoloff, Sascha Gorodnitzki, and Ilona Kabos.

In 1972, following a highly successful New York debut at the Metropolitan Museum of Art, Sheppard won the silver medal in the Leeds International Pianoforte Competition in England. Moving there the following year, he quickly established himself as one of the preeminent pianists of his generation, giving cycles of the complete Brahms piano works and Bach's Klavierübung in London and other European centers. He also taught at the Yehudi Menuhin School and the Guildhall School of Music and Drama in London.

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

He will make a concert tour of Japan in June 2002, and then will spend six weeks teaching and performing at the Heifetz International Music Institute in Wolfeboro, New Hampshire, a unique training program for young aspiring performers.

His recordings can be found on the EMI (Classics for Pleasure), Polygram (Philips), Sony, Chandos Cirrus, and Tangermann/Berlin labels.

BRIANNA ATWELL is currently a graduate student at the UW, finishing her Masters degree in viola performance under the instruction of Professor Helen Callus. She received her undergraduate degree from Central Washington University where she was awarded the Farrell Merit Scholarship for a series of concerts highlighting rarely-played repertoire for the viola. This transcription is a continuation of her interest in expanding the literature for the viola. This transcription is a continuation of her interest in expanding the literature for the instrument, combined with her interest in publishing. Frequently, transcriptions of violin works for the viola simply lower the entire piece by a fifth. For Beethoven, however, the keys of his compositions have artistic and aesthetic meaning, so in this arrangement the original key is maintained. The range is adjusted for in two ways: most often by lowering the solo line one octave and thinning the piano part when required, and less frequently by switching material between the two instruments.

UW  
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COMPACT  
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2002  
4-10

University of Washington  
THE SCHOOL OF MUSIC

Presents a Faculty Recital:

## SCINTILLATING STRINGS

Toby Saks, *cello*  
Helen Callus, *viola*  
Ronald Patterson, *violin*  
Craig Sheppard, *piano*

Performing sonatas for strings and piano by

Ludwig van Beethoven  
(1770-1827)

7:30 PM  
April 10, 2002  
MEANY THEATER

CLASSICAL  
KING FM 98.1

CD 14,149

1 SONATA FOR CELLO AND PIANO IN G MINOR, Opus 5, #2 (1796)

*Adagio sostenuto e espressivo—Allegro molto più tosto presto* (22:18)  
*Rondo: Allegro*

Toby Saks, cello / Craig Sheppard, piano

2 Comments, Sheppard

3 SONATA FOR VIOLIN AND PIANO IN F MAJOR, Opus 24 (1800-02)

("SPRING SONATA") (23:05)

*Allegro*  
*Adagio molto espressivo*  
*Scherzo: Allegro molto*  
*Rondo: Allegro ma non troppo*

Helen Callus, viola / Craig Sheppard, piano  
*Transcribed for viola by Brianna Atwell*

CD 14,150

1 SONATA FOR VIOLIN AND PIANO IN A MAJOR, Opus 47 (1802-03)

("THE KREUTZER SONATA") (36:00)

*Adagio sostenuto—Presto*  
*Andante von Variazioni (Andante with variations)*  
*Finale: Presto*

Ron Patterson, violin / Craig Sheppard, piano

Reflections on a Program

The amazing thing about the three sonatas on tonight's program is that they were written within a seven to eight year period, from the end of 1795 through the middle of 1803. What enormous leaps in faith, both compositionally and spiritually, Beethoven was to make within this timeframe are to be seen clearly in these great works.

In all of his sonatas, be they for piano, violin, or cello, Beethoven wrote relatively few in the minor key. The G minor Sonata for Cello and Piano was writ-

ten barely three years after Beethoven's arrival in Vienna from his native Bonn in 1792. It must be remembered that Beethoven was thought of in those years as a great and upcoming piano virtuoso, although not yet a great composer. This work, of the three on tonight's program, shows a discrepancy of balance between the writing for the two instruments most clearly. Beethoven was careful to label his five cello (and ten violin) sonatas as piano sonatas with either cello or violin accompaniment (there is really no question of parity here, though pianists have often had fun over the years in pointing Beethoven's wording out to their cellist and violinist colleagues!). Here, Beethoven gives most of the virtuoso writing to his chosen instrument—particularly in the second movement, where the piano literally scampers all over the keyboard in lightning quick display. The structure of the first movement is, in itself, very interesting, and perhaps indicative of the budding composer who was to become a master craftsman and architect. It starts with a slow, brooding introduction, leading to a quasi presto. Both the exposition and the second half of the movement (development and recapitulation) are repeated, an early manifestation of sonata form that was later to be discarded. Another interesting point is that this first movement, as well as those of the two sonatas that follow, has a first phrase in its allegro section that starts with longer ideas that become shorter and shorter, as if the themes were disintegrating before our eyes and ears. This is interesting particularly as phrase structure of that period was normally the reverse of this. The sonata was dedicated to Kaiser Friedrich Wilhelm II of Prussia, whose court cellist, Pierre Dupont, was a friend of Beethoven's.

The second sonata this evening, known as the Spring Sonata, will be heard in a transcription for viola and piano by a gifted young student of Helen Callus, Brianna Atwell. Ms. Atwell has done well to disturb the writing as little as possible—in this instance, the original key of F is retained (the viola part might easily have been transcribed into a different key). Musical lines that benefit from a higher tessitura on the violin are played in a lower range by the viola, thereby displaying the viola's unique and soulful qualities, and certain of the piano's sonorities are thinned out slightly so as not to cover the lower range of the viola. Indeed, many will wonder after hearing this performance why Beethoven didn't write sonatas specifically for the viola, and why more of these his ten violin sonatas aren't played on the viola more often. The key of F Major is also significant, reminding us of the great Pastoral Symphony yet to come. The slow movement is perhaps the most beautiful of all, and certainly the most introspective of the three slow movements we are to hear tonight.

The last of the sonatas, dedicated to the great French violinist, Rodolphe Kreutzer (interesting that the surname is more German than French!), stems stylistically from a completely different part of Beethoven's psyche. It must be remembered that between the composition of the Spring Sonata in late 1800 and the Kreutzer two years later, there happened a cataclysmic event in Beethoven's personal journey, his acknowledgement of his incipient deafness as illustrated in the famous Heiligenstadt Testament of the Summer of 1802. In it, he says that

ending his own life during this period was most certainly a possibility, all thoughts of which were eventually mitigated by his own inner awareness of the precious compositional gift he possessed and needed to share with the world. It is a tremendously moving document, and it is no wonder that he wrote this tumultuous sonata shortly thereafter, ambiguous in its tonality (is it really in A Major, or is it in the minor mode?), and dedicated to a foreigner (could this in a way be equated with that other foreigner in his midst, namely his increasing deafness?). The first movement's Allegro is full of a passion and a determination (and, structurally, on a completely different scale) that are lacking in the previous two sonatas. The second movement theme shows an opposite phrase structure to that of the three first movements, going from shorter groups to longer ones. The last variation of the movement reminds us in its simplicity of a music box. The last movement is a display of the greatest virtuosity and perhaps the first time in Beethoven's collaborative sonatas in which the 'accompanying' instrument not only shares the limelight with the piano, but in fact overtakes it!

*[program notes © Craig Sheppard 2002]*

TOBY SAKS has been professor of cello and chamber music at the University of Washington since 1976, and the artistic director and the founder of the Seattle Chamber Music Festival since 1982.

Saks has performed in the United States, Canada, Europe, the U.S.S.R., and Israel. Her chamber music credits include the Sitka, Boston Chamber Music Society, Vancouver, Cascade Head, Bargemusic, St. Cere, New Mexico, Amsterdam, Juneau, Marlboro, Stratford, Spoleto, and Anchorage festivals. She was first prize winner at the International Pablo Casals Competition in Moscow.

A recipient of Fulbright and Rockefeller grants, she studied with Leonard Rose at The Juilliard School, where she received her bachelor's and master's degrees, and with Andre Navarra at the Conservatoire de Musique in Paris. She made her Town Hall debut at age 18 after winning the New York Concert Artists Guild Competition, and performed with the New York Philharmonic from 1971-76. Since moving to Seattle, she has given more than 250 concerts in the area as a recitalist, chamber musician, and soloist with orchestra.

Saks has taught hundreds of young cellists in the Seattle community and coached the cellists of the Seattle Youth Symphony during their regular seasons and also at the Marrowstone Festival. She also co-founded the Seattle Violoncello Society, and was elected to the board of the American Cello Council, and served as national representative and board member of Chamber Music America.

HELEN CALLUS has been described by critics as a "first rate player...with a technique that is unobtrusively excellent. Hers is a beautiful sound, one that seems infinitely malleable into all kinds of musical subtleties."

A native of England, she obtained degrees from The Royal Academy of Music, London, and The Peabody Institute in Maryland, where she was teaching assistant to renowned violist Paul Coletti. She is the winner of several prestigious awards, including a special prize at the Lionel Tertis International Viola Competition. At age 26, she joined the faculty of the University of Washington School of Music, where she is assistant professor of viola.

Much in demand as a concerto soloist and recital artist, Callus has performed at major festivals across the U.S. in New York, Baltimore, Chicago, Philadelphia, Seattle, San Francisco, and other cities, and internationally in Europe, Russia, New Zealand, and Canada. He is also in demand as a teacher at festivals and in master classes and as an adjudicator.

Callus was nominated by the American Viola Society to serve as host chair for the 30<sup>th</sup> International Viola Congress, which will be held in Seattle in June 2002. She was also nominated as President-Elect of the American Viola Society. Callus was recently named an honorary Associate in the Royal Academy of Music in recognition of her notable achievements in her field.

After a special appearance at the International Viola Congress in New Zealand in 2001, she was invited by the New Zealand Symphony Orchestra to record the complete works for viola and orchestra by Paul Hindemith, which will be released in 2002. Her recording of works by British women composers with pianist Robert McDonald (duo partner to Midori and the late Isaac Stern, and professor of piano at The Juilliard School and the Peabody Institute) will be released in June 2002, concurrent with the International Viola Congress.

RONALD PATTERSON joined the UW School of Music faculty in 1999. He is professor of music and head of the string division, and the first member of the faculty to hold the Ruth Sutton Waters Endowed Professorship in Music.

A student of Manuel Compinsky, Eudice Shapiro, and Jascha Heifetz, Patterson has presented concerts throughout the United States and Europe since the age of 11. He served a concertmaster of the Orchestra Philharmonique de Monte Carlo from 1979-1999, and was awarded the Officier de l'Ordre du Mérite Culturel in 1997 by the Principality of Monaco. Prior to that, he was concertmaster of the Miami Philharmonic, Denver and Houston Symphonies.

A five-time first prize winner of the Coleman Chamber Music Competition, Patterson has performed as a soloist and recitalist and in chamber ensembles with many of the greatest musicians of the 20<sup>th</sup> century, including Heifetz, Piati-gorsky and Szeryng, and is an exponent of rarely heard and new music. Many compositions have been recorded by and written for Patterson and his violist wife, Roxanna, as Duo Patterson. He is first violin of the Rainier String Quartet and the newly-appointed concertmaster of the New Hampshire Music Festival Orchestra.

Patterson was a founder and associate professor of the Shepherd School of Music at Rice University (Houston) and assistant professor at Washington University (St. Louis), as well as on the faculty of Stetson University, Florida; MacMurray College, Illinois; and the University of Miami, Florida.