

University of Washington
THE SCHOOL OF MUSIC

5476
1996
4-3

presents a faculty recital



School

of

Music

University

of

Washington

PIANO PERMUTATIONS

with

Craig Sheppard

and

Patricia Michaelian

with faculty guests

William McColl, *clarinet*

Felix Skowronek, *flute*

and student guest

Kui He, *violin*

8:00 PM
April 3, 1996
Meany Theatre

both
from folder 19
in BOX 27 (program BOX 4)
of acc. 12-026

DATE 12,793

CD 14286 -- 14287

CASS 12,794

PROGRAM

CD 1 - [1] Comments, Sheppard

DATE

ID 1 Sonata in F major, K.497.....(24'27).....W. A. Mozart

[2] Adagio - Allegro di molto
Andante
Allegro

(1756-1791)

Craig Sheppard, Patricia Michaelian

ID 5 from *Slovanic Dances*, Book I.....(12'33).....Antonin Dvorák

No. 1 in C major

(1841-1904)

No. 6 in A flat

No. 8 in G minor-G major

[3]

CD 2 [2]

Patricia Michaelian, Craig Sheppard

INTERMISSION

CD 2

ID 4 Introduction and Variations for flute.....(19'53).....Franz Schubert
and piano, D. 802 (1797-1828)

[1]

Felix Skowronek, Craig Sheppard

ID 2 *Contrasts*, for clarinet, violin and piano.....(18'53).....Béla Bartók

Verbunkos (Recruiting Dance)

(1881-1945)

Pihenő (Relaxation)

Sebes (Fast Dance)

CD 1

[3]

William McColl, Kui He, Craig Sheppard

CASS SIDE A = ID 1 & 2

" " B = ID 4 & 5

Mozart's F major Sonata for piano four-hands was written during that incredible year of 1786 which saw, amongst other things, the great A major and C minor piano concerti, "The Marriage of Figaro," the "Kegelstatt" Trio, and the "Prague" Symphony. The bumper crop was no less evident in this, arguably Mozart's greatest work in the four-hand medium. The work in its own way mirrors both the famous D major symphony and the even more famous opera alluded to above—a protracted Adagio followed by a lively Allegro and two more contrasting movements. Indeed, operatic elements are strewn throughout as well. The whole work is a delight of invention and vivid characterization from beginning to end.

The *Slovakian Dances* of Dvorák have become some of the most popular manifestations of all classical music, both in their present four-hand version as well as in the orchestral version which Dvorák composed concurrently. Indeed, prior to the publication of these pieces, he was little-known outside his native Bohemia (now in the Czech Republic), admired by no less than Brahms, but more or less without a public of his own. It was an invitation from Brahms's Viennese publisher, Simrock, that paved the way for the inception of these great little pieces—Dvorák, unlike his more well-known colleague's *Hungarian Dances*, composed the melodies himself, and they were an instant success all over Europe.

Schubert's *Introduction and Variations* were composed in 1824. Every year was a bumper crop year as far as Schubert was concerned—in his short but incredibly productive life he was to spawn well over a thousand works, the most per year of productivity of any composer before or since. The theme comes from the eighteenth song in *Die Schöne Mullerin* ("The Beautiful Miller's Wife"), *Trockne Blumen* or "Dried Flowers." Strange as the title might seem to us today, it implied within the context of the song cycle a withered love that no longer brought anything but pain to the woman in question. And its somber quality was certainly a funny choice as theme for a set of *virtuoso* variations almost without equal in the flute literature (the piano part is no holiday either!). The major-minor aspects of the theme provide no answer to this lively riddle, either, because both parts are treated in like manner, and it's a puzzle that musicologists are never likely to solve. The variations were composed for the great flutist, Ferdinand Bogner, professor at the Vienna Conservatory.

Béla Bartók spent much time in his thirties collating the folk song literature of the peoples of central Europe. He collected over six thousand Hungarian, Roumanian, Bulgarian, and Moldavian melodies, weaving these and their often multi-faceted rhythms into the fabric of his entire subsequent output. Indeed, this inventiveness became the cornerstone for his renown as one of the greatest of composers of our century. Nor was he immune to the enormous influence of jazz that swept the world in the 20's and 30's and it was on commission from the great jazz (and classical) clarinetist, Benny Goodman, as well as his friend and compatriot, the incomparable violinist Joseph Szigeti, that he wrote his *Contrasts*. Ever popular with performers and audiences alike, they present a wealth of challenges and interesting tonal worlds hitherto undiscovered.

Notes by Craig Sheppard

1996 UPCOMING EVENTS:

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).

- April 4, Eighth Annual Sax Night. 8 PM, Brechemin Auditorium.
- April 10, String Master Class with Robert Davidovici, concertmaster of the Vancouver BC Symphony. 6 PM, Brechemin Auditorium.
- April 10, *Guest Artist Recital*: Robert Davidovici, violin. 8 PM, Brechemin Auditorium.
- April 10, *Faculty Artist Recital*: Jazz-scape with Marc Seales, piano. 8 PM, Meany Theater.
- April 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- April 14, *Guest Artist Master Class/Performance*: Abbie Conant, trombone, and William Osborn, composer. 3 PM, Brechemin Auditorium.
- April 15, Voice Division Recital. 7 PM, Brechemin Auditorium.
- April 16, University Symphony with Bela Siki, piano. 8 PM, Meany Theater.
- April 23, Fifth Annual Electro-Acoustic Music Festival. 8 PM, Meany Theater.
- April 30, Contemporary Group and the Merce Cunningham Musicians. 8 PM, Meany Theater.
- May 4, *Guest Artist Master Class*: Sydney Harth, violin (event co-sponsored by the Seattle Symphony). 2 PM, Brechemin Auditorium.
- May 8, Vocal Jazz Ensemble. 7:30 PM, Brechemin Auditorium.
- May 9, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- May 10, Jazz Artist Series. 8 PM, Brechemin Auditorium.
- May 11, *Faculty Recital*: Music of Okinawa Islands with Wataru Shinjo and Katsutoshi Miyagi. 8 PM, Brechemin Auditorium.
- May 11, *Faculty Recital*: Carmen Pelton & guests. 5 PM, Brechemin Auditorium.
- May 12, *Faculty Recital*: Spotlight on UW Composers. 8 PM, Brechemin Auditorium.
- May 15, UW Opera: Gilbert & Sullivan's *PATIENCE*. 8 PM, Meany Theater.
Please note: There is no performance scheduled for May 20.
- May 17, UW Opera: Gilbert & Sullivan's *PATIENCE*. 8 PM, Meany Theater.
Please note: There is no performance scheduled for May 20.
- May 17, *Littlefield Organ Series*: Lola Wolf, guest organ. 12:30 and 8 PM, Walker-Ames Room.
- May 18, UW Opera: Gilbert & Sullivan's *PATIENCE*. 8 PM, Meany Theater.
Please note: There is no performance scheduled for May 20.
- May 19, UW Opera: Gilbert & Sullivan's *PATIENCE*. 3 PM, Meany Theater.
Please note: There is no performance scheduled for May 20.
- May 20, Collegium Musicum & Baroque Ensemble. 8 PM, Brechemin Auditorium.
- May 21, University Singers. 8 PM, Meany Theater.
- May 22, University Wind Ensemble and Symphonic Band, 8 PM, Meany Theater.
- May 23, Madrigal Singers. 8 PM, Meany Theater.
- May 23, Jazz Combos. 8 PM, Brechemin Auditorium.