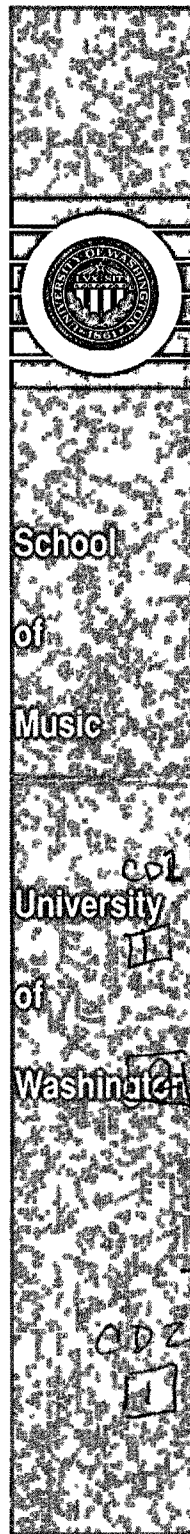


conductors as Sir Georg Solti, James Levine, Leonard Slatkin, Michael Tilson Thomas, Sir Yehudi Menuhin, and Erich Leinsdorf. His work with singers (amongst whom Victoria de los Angeles, José Carreras, and Irina Arkhipova), musicians such as trumpeter Wynton Marsalis, and such ensembles as the Cleveland 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. He performed the complete Etudes Tableaux and Preludes of Rachmaninoff at this summer's Seattle Chamber Music Festival, and will begin a project to record the complete solo work of that composer this coming spring. His recordings can be heard on the EMI, Polygram (Phillips), Sony, Chandos, and Cirrus labels. In September 1995, Craig Sheppard becomes Senior Artist-in-Residence at the University of Washington.

1994-95 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).

- May 2, Electro-Acoustic Music Festival. 8 PM, Meany Theater.
- May 10, Vocal Jazz Ensemble. 7 PM, Brechemin Auditorium.
- May 11, Keyboard Debut Series. 8 PM, Brechemin Auditorium.
- May 12, Littlefield Organ Series: *The Baroque Concerto* with Carole Terry and Friends. 12:30 PM, Walker-Ames Room, Kane Hall.
- May 13, Littlefield Organ Series: *The Baroque Concerto* with Carole Terry and Friends. 8 PM, Walker-Ames Room; Kane Hall.
- May 14, Music of Nigeria with Yoruba musician, Chief I. K. Dairo, Visiting Artist in Ethnomusicology. 8 PM, Brechemin Auditorium.
- May 16, 17, 19, and 20, UW Opera: WEST SIDE STORY. 8 PM, Meany Theater.
- May 21, UW Opera: WEST SIDE STORY. 3 PM, Meany Theater.
- May 21, Oboe Extravaganza with faculty artist Alex Klein and his students. 7 PM, Brechemin Auditorium.
- May 22, Student Chamber Music Concert. 8 PM, Brechemin Auditorium.
- May 23, University Singers. 8 PM, Meany Theater.
- May 24, Wind Ensemble and Symphonic Band, with faculty guest artist Michael Brockman, saxophone. 8 PM, Meany Theater.
- May 24, Jazz Combos. 8 PM, Brechemin Auditorium.
- May 25, Jazz Combos. 8 PM, Brechemin Auditorium.
- May 25, Madrigal Singers. 8 PM, Meany Theater.
- May 26, ProConArt. 8 PM, Brechemin Auditorium.
- May 30, Voice Division Recital, 7 PM, Brechemin Auditorium.
- May 30, Percussion Ensemble. 8 PM, Meany Studio Theater.
- May 31, Faculty Recital, Soni Ventorum Wind Quintet. 8 PM, Brechemin Auditorium.
- May 31, Studio Jazz Ensemble, 8 PM, Meany Theater.
- June 1, University Chorale, 8 PM, Meany Theater.



University of Washington
THE SCHOOL OF MUSIC

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DATE # 12,593

CASS # 12,594

presents

Craig Sheppard, *piano*

CD 14294
14295

in a

Faculty Recital

May 1, 1995

8:00 PM

Meany Theater

PROGRAM

Twenty-four Preludes, (30') Alexander SCRIBIN
Op. 11 (1872-1915)

Sonata No. 5, Op. 53 (12') SCRIBIN
(in one movement)

INTERMISSION

Thirty-three Variations, (50') Ludwig van BEETHOVEN
on a Waltz by Diabelli, Op. 120 (1770-1827)

CASS SIDE A

CASS SIDE B

Reflections on a Program

In an era when one is constantly reminded of neglected gems of the piano repertoire, Scriabin's 24 Preludes of Opus 11 must certainly take top prize. Composed in homage to his great predecessor, Chopin, slightly shorter than that composer's similar set of Preludes (thirty minutes versus thirty-eight), and similarly in all the major and minor tonalities, this early set of pieces can easily stand on its own two feet. Full of passion and beauty beyond belief, they are also almost unbearably intimate, as if confiding something incredibly personal to a close friend. The preludes were written at various times over a period of seven years, from 1889 to 1896, and in different places in Europe and Russia. We know, for example, from the dates affixed to the end of each prelude that number five, written in Amsterdam in 1896 and one of the most personal, was followed by an unleashing of passions in number eight in F sharp minor, written in Paris the same year. *Woe* to the pianists who haven't as yet discovered these little gems (most of those seated here this evening, I presume.) Shame, shame, shame!!!

Scriabin's nature was known to be an unstable one. He was attracted to the mystical in a big way as well (though this of itself does not imply instability), all of which undoubtedly imbued his fifth sonata with its strange manic-depressiveness, its enticing and bewitching qualities. For all intents and purposes it is in the key of A major (at least the first and last ten seconds of the piece are in that key.) And, as with everything Scriabin, don't count on any one tonal center for too long. With the exception of the languorous sections in the Allegro, Scriabin changes tonal direction more frequently than an angry fly in a crowded room. Even those two instances of A major are cloaked in the guise of F sharp major and E flat. Which makes sight-reading his scores damned-near impossible! But expect to be mesmerized and galvanized by a lot of the music—it is unforgettable.

The genesis of the "Diabelli" Variations of Beethoven provides a good background for this very great work. In 1819, the well-known Viennese publisher, Anton Diabelli, sent a waltz he had composed around to approximately fifty composers living and working in the German-speaking world at that time, each composer being asked to write one variation. The composite results were meant to provide a fund for the widows and orphans of the Napoleonic wars. Into the fray were called Schubert, Czerny, and even (in 1822) the eleven-year-old Franz Liszt. Conspicuously missing was Beethoven, who at first apparently detested the innocuous theme (it's actually quite a humorous little melody!), but who soon came to realize its potential for his own incomparable improvisatory gifts. What transpired were the thirty-three variations we are hearing this evening—not variations in the strictest sense (such as in

the Goldberg Variations of Bach, where the bass line forms the essential harmonic outline), but rather a sort of evolution of ideas. Often a fragment of the bass line or an idea from the melody serves as the basis for a particular variation. Variety abounds, as it would have to in a piece which lasts fifty-three minutes, and in which all but five of the variations are in the same key of C major. How different from the neurotic world of Scriabin!! But surely there is greatness in fugal writing in number 24 and in the large, double fugue of variation 32. As in all of the late piano sonatas, Beethoven was out to prove to the world that he, too, like the incomparable Bach who preceded him, could write good counterpoint. And the Largo of variation 31 is touching in the extreme. The work finishes with an intimate, Mozartian minuet.

It has been said that Beethoven, contrary to the popularly held belief that his last years were spent in increasing despondency and depression, had enormous fun composing this work of great contrasts of humor and piety. Alfred Brendel has called it the greatest of all of Beethoven's large-scale works. One is hard put to agree when one thinks of the searing adagio of the "Hammerklavier" sonata, or the monumental thrust of that sonata's final movement. But such a comment from such a distinguished colleague certainly gives room for thought.

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Artist-in-Residence in Piano at the University of Washington School of Music since September 1993, **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 pre-eminent 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