

near Bonn and who actually never heard the work. When Clara Schumann played through the sonata, her reaction was so negative that it caused a rift between her family and Liszt that never healed.

The two works which complement the Schumann and Liszt this evening are five Scarlatti sonatas and Richard Danielpour's *Psalms*. It is known that Scarlatti went in 1719 at the age of 34 to the court of the King of Portugal from his native Naples. In Lisbon, he became the musical tutor for, amongst others, the Princess Maria Barbara. When she married the future King of Spain nine years later, he followed her to Madrid and spent the rest of his life in her service there. His 555 works called "Sonatas", all in relatively short binary form, are microcosms of life in the Iberian peninsula as he perceived it. Their genius lies in their variety and scope of material, exploring all forms of touch and contemporary style, and their difficulties are legion among keyboard players. But they are also extremely enjoyable to play, and the genius of their invention delights audiences!

Richard Danielpour was born in New York in 1956 of Persian Jewish parents and graduated with a doctorate in composition from The Juilliard School in 1985. He has had works commissioned by some of our leading orchestras and from 1990-91 was Composer-in-Residence of the Seattle Symphony. The *Psalms* were written in 1985 as studies for his subsequent (1986) Piano Sonata. The movements are entitled *Morning, Afternoon, and Evening* and are largely twelve-tone in character with wildly fluctuating moods of rhythmic vitality and atmospheric grandeur.

[Notes by Craig Sheppard]

CRAIG SHEPPARD, Artist-in-Residence in Piano at the University of Washington School of Music since September 1993, 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 preeminent pianists of his generation. While in England, he 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 amongst others, and with such conductors as Sir Georg Solti, James Levine, Leonard Slatkin, Michael Tilson Thomas, Sir Yehudi Menuhin, and Erich Leinsdorf. His work with singers (amongst whom are Victoria de los Angeles and Irini Arkhipova) and chamber groups such as the Cleveland and Bartok String Quartets has also played a significant role in his musical development, and his broad academic interests, particularly in foreign languages, are well known. He is at present working on a project to record the complete solo works of Rachmaninoff, and will perform the complete *Études Tableaux* and *Preludes* of that composer as part of this summer's Seattle Chamber Music Festival at The Lakeside School.

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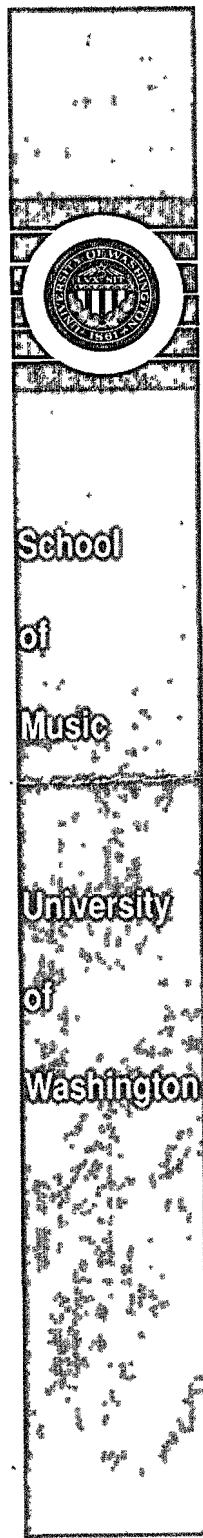
CRAIG SHEPPARD, PIANO

in a

Faculty Debut Recital

8:00 PM
February 25, 1994
Meany Theater

S476
1994
2-25



DATE 12,311

PROGRAM

CASS# 12,312
12,313

CD 14290 -- 14291

CD 2
DATE 102
[1] FIVE SONATAS (circa 1720-1730) (25'53) Domenico Scarlatti
K.128 in Bb minor (1685-1757)
K.146 in G
K.132 in C
K.162 in E
K.24 in A

CASS 12,312
SIDE A

[2] 103 FANTASY IN C, Opus 17 (1836) (30'13) Robert Schumann
1. *Durchaus phantastisch und leidenschaftlich vorzutragen* (1810-1856)
2. *Massig. Durchaus energisch*
3. *Langsam getragen. Durchweg leise zu halten.*

CASS 12,312
SIDE B

INTERMISSION

CD 2
[] 105 PSALMS (1985) (9'30) Richard Danielpour (b. 1956)
Morning
Afternoon
Evening

CASS 12,313
SIDE A

[2] 106 SONATA IN B MINOR (1852-53) (29'03) Franz Liszt (1811-1886)

107 ENCORE - SCHUBERT - IMPROMPTU in G flat (5'45) OPUS 90 No 3

CASS 12,313
SIDE B

Many programs have a theme. In some cases, it's simply a matter of putting together a group of complementary works with some sort of focus. In the case of tonight's recital, I have juxtaposed two of arguably the greatest large-scale solo works of the nineteenth century. The fact that Schumann dedicated his *Fantasy* to Liszt and that the latter returned the favor fifteen years later, dedicating his *Sonata in B minor* to Schumann, makes for an interesting and challenging concept in program building. But there is more to the story than a mere cross-dedication. In 1836, Schumann had been forbidden by his future father-in-law, Frederick Wieck, to see his beloved Clara. All communication between the two was stopped and all love letters returned. Schumann's grief and unrequited passion were such that it engendered the first movement of the *Fantasy*, one of the most profoundly moving of all Romantic statements. As such, one could say that this movement, having been fostered by Schumann's love for Clara, should have been dedicated to her. However, there was at the same time a movement afoot in Germany to build a monument to Beethoven in Bonn. And this is where the ultimate dedication to Liszt comes into play. Schumann wrote a second movement, entitled "Siegesbogen" (or "Triumphal Arch") and a third, "Sternbild" (or "Constellation") in honor of Beethoven and attached these two movements to the first (which he aptly called "Ruins"!). He hoped that his publisher would be able to sell copies of the whole and send the proceeds to Bonn to help defray costs of the monument. This never happened, though, and it was only when Liszt stepped in in 1839 with a sizable contribution that the whole project was saved from collapse. This act of generosity, plus the fact that Liszt was one of Schumann's main protagonists, occasioned the latter to dedicate this great work to him.

The story of the Liszt *Sonata in B minor* is far more straightforward, albeit it too was written under strained circumstances. When Liszt retired from the concert platform in 1848 at the age of 37, he had traveled to virtually every corner of Europe and was by far the most famous and (for the most part) revered musician of the era. His generosity towards his colleagues was legendary, and it was through his efforts that the works of Beethoven, Schubert, Schumann, and later Berlioz and Wagner, became known to a wide public. People who might never otherwise have heard a Beethoven symphony would hear it transcribed under the magic fingers of Franz Liszt. To be sure, Liszt was often accused of being a showman of the first magnitude, and his accusers were many. But he fostered virtually every extant school of piano playing down to the present, so who's to complain? When Liszt sat down to write his *Sonata* in the latter part of 1852 at the Court of Weimar, he had to contend with the arrival from the Ukraine of the estranged husband of his mistress, the Princess Seyn-Wittgenstein, and the situation in their home on the Altenburg was so tense that Liszt was forced to immerse himself for sanity's sake in the composition of this massively-scaled work, a half-hour sonata in one movement, daringly based on three motives that appear in the first sixteen bars of the piece plus a fourth introduced as the first "Grandioso," bar 100. A composer with less feeling for the dramatic gesture and less of a mastery of form would have fallen flat on his face. As it is, the Liszt *Sonata's* convoluted form gives it a uniqueness in the annals of piano writing. Many have called it a tug-of-war between good and evil—indeed, it all seems to be saved from the abyss at the last movement as if by divine intervention. And it also uses such simple devices as a fugue to mark the transition between what could be argued to be either the *development* of a first movement leading to a *recapitulation*, or a transition from a second movement to a third. Take your pick: in the Liszt *Sonata*, there's no clear-cut answer. What is interesting though, coming back to the original premise for this evening's program, is that Liszt dedicated the work to his friend Schumann, who by that time was languishing away in an insane asylum