

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 preeminent 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 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. Future performances take him to Malta and Munich in Europe, and he has also been invited to appear as soloist in the opening concerts of the Seattle Symphony's 1996-97 season. His recordings can be heard on the EMI, Polygram (Philips), Sony, Chandos, and Cirrus labels.

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).

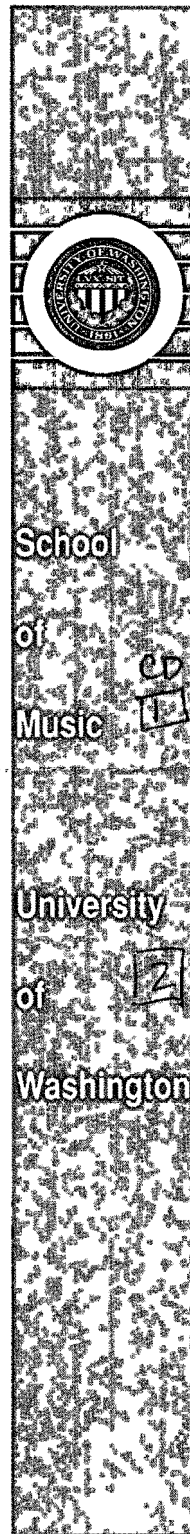
February 8, Keyboard Debut Series. 8 PM, Brechemin Auditorium.

February 10, Piano Master Class: Gary Graffman. 2 PM, Brechemin Auditorium.

February 10, Contemporary Group. 8 PM, Meany Theater.

February 12, Voice Division Recital. 7 PM, Brechemin Auditorium (rescheduled from January 29.)

February 14, Faculty/Guest Artist Recital: Mendelssohn, Mozart, and More. 8 PM, Meany Theater.



DATE # 12,714
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 University of Washington
 THE SCHOOL OF MUSIC
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 1996
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presents a Faculty Recital:

Craig Sheppard, piano

February 7, 1996 8:00 PM Meany Theater

PROGRAM

The Enchanted Garden Richard DANIELPOUR
 (Préludes, Book I) (1992) (b. 1956)

1. Promenade
2. Mardi Gras
3. Childhood Memory
4. From the Underground
5. Night

Seattle Premiere

Twelve Études, Op. 10 (1829-32) Frédéric CHOPIN
 (1810-1849)

1. C major
2. A minor
3. E major
4. C sharp minor
5. G flat major ("Black Key")
6. E flat minor
7. C major
8. F major
9. F minor
10. A flat major
11. E flat major
12. C minor ("Revolutionary")

CASS. SIDE A

INTERMISSION

CASS. SIDE B

173
 CD2 35'50
 [] Trois Nouvelles Études CHOPIN
 (Three New Studies), Opus Posthumous (1839)
 F minor
 A flat major
 D flat major

Twelve Études, Op. 25 (1832-36) CHOPIN
 1. A flat major ("Harp")
 2. F minor
 3. F major
 4. A minor
 5. E minor
 6. G sharp minor ("Double Thirds")
 7. C sharp minor ("Cello")
 8. D flat major
 9. G flat major ("Butterfly")
 10. B minor ("Octave")
 11. A minor ("Winter Wind")
 12. C minor ("Ocean")

174 5'33
 [2] ENCORE

PROGRAM NOTES

In Richard Danielpour's "The Enchanted Garden," composed in 1992, the worlds of the conscious and the subconscious are constantly being reexamined. It is as if one goes in and out of alternating states of reality and dreams, both during waking hours and even during sleep. The first movement, "Promenade," is based on Mr. Danielpour's daily habit of walking through Central Park in New York after work. The outer sections are indicative of the things he encounters along the way, the middle *ostinato* section recollecting the day-dreams during those walks. The second movement has as its source a dream in which members of the great Berlin Philharmonic, in this country on tour and presumably on their way to the concert hall in New Orleans, get caught up in all the festivities of the Mardi Gras parade in the French Quarter. The resulting jazz and classical combination is both invigorating and vaguely ominous at the same time. In

"Childhood Memory," Mr. Danielpour discovers nature as the great nurturer of all things through the medium of the dream world. The clock suddenly chimes six, the child awakens, and the final moments are illuminated by birdsong as day breaks. "From the Underground," the fourth prelude, depicts (in Mr. Danielpour's words) "a nightmare from my childhood in which imaginary gremlin-like creatures skittered and slithered under the ground in New York." The last piece, "Night," juxtaposes the quieter, more soothing aspects of night with a cataclysmic nightmare interspersed in the middle. Bells toll on either side of the nightmare, inspired by the famous *campanile* in the Italian town of Bellagio.

Chopin's 27 Études constitute the *Parnassus* of piano technique. Composed over a ten year period from 1829 to 1839, they offer a kaleidoscopic variety of tonal palettes, incorporating in the most refined way possible the greater portion of technical difficulties a pianist is likely to encounter through his or her lifetime. Opus 10 is dedicated to Franz Liszt and Opus 25 to the mother of Liszt's three children, Marie the Countess d'Agoult. It is the stuff of pianistic lore that Chopin, himself one of the great pianists of all time, wrote to a friend from Paris in the early 1830's; "Dear Hiller, At this very moment Liszt is over in the corner playing my Études in a manner that takes honest thoughts out of my head. If I could only play my Études like this!!" Apart from the fact that Mendelssohn and Berlioz were also reported to have been present (the mind simply boggles at the prospect,) one can only imagine just how wonderful these great works would have fared in the hands of the master magician of pianists. This, in point of fact, is how they *should* sound, wisps of color and light and shade, with a good measure of *bravura* thrown in—yet without the least show of effort on the part of the performer (oh don't we wish!!!) It is common knowledge amongst pianists that the two "slower" Études from the first set, numbers 3 and 6, are meant to be played much faster than we, in fact, feel them—Chopin left specific instructions to this effect. Tonight's performer prefers to avoid a mob of angry colleagues following the concert, and therefore also performs these works at the slower tempi...The titles commonly given to a number of the studies have been listed in the program as well.

A short word about the order of the works: Chronologically, the 3 New Studies (*Trois Nouvelles Études*,) published posthumously, should come last on the program. Yet it is difficult to reconcile three such low-keyed works in a row after the colossal finale to Opus 25. One of these pieces might work as an encore, but not all three together. It has therefore been decided to put them before Opus 25 at the beginning of the second half.

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