

eration. Cycles of the complete solo piano works of Johannes Brahms and Bach's *Klavierübung* in London and other major capitals solidified his reputation as a probing and dynamic artist. During his twenty years in England, Sheppard taught at the University of Lancaster, The Guildhall School for Music and Drama, and the Yehudi Menuhin School, and gave frequent master classes at both Oxford and Cambridge universities.

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

In 1996, Sheppard opened the Seattle Symphony's season as soloist in a series of concerts that also featured the violinist Midori. In 1999, he made his recital debut at the Berlin Philharmonic to great critical acclaim. *Die Welt* remarked: "The pianist revealed himself as an intimate connoisseur of Bach's soul, illuminating every facet of the thirty-two *Goldberg Variations*, constructing an inner line full of tension, playing however at the same time with complete naturalness and ease."

Sheppard has made five trips to the Far East to teach and perform since mid-2002 — three to Japan and one each to Taiwan and Korea. He revisited Japan in September 2004.

In May 2004, Sheppard completed a seven-concert series in the University of Washington's Meany Theater devoted to a chronological traversal of the 32 Beethoven piano sonatas. Entitled *Beethoven: A Journey*, the cycle is available soon on CD through Sheppard's Web site, www.craigsheppard.net.

Sheppard frequently appears in summer festivals, such as the Seattle Chamber Music Festival and the Park City (Utah) International Festival. He also teaches and performs every summer at the Heifetz International Music Institute (www.heifetzinstitute.org) in Wolfeboro, New Hampshire, a music camp with a unique curriculum designed to bring out the very best in each young performer.

He has recorded on the EMI, Polygram (Philips), Sony, Chandos and Cirrus labels, and recent CDs are available through Annette Tangermann in Berlin (e-mail: at-label@gmx.de).

CLASSICAL

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UNIVERSITY OF
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THE SCHOOL OF MUSIC

Presents a Faculty performance:

COMPACT
DISC
F32
2005
1-25

FLYING FINGERS

With duo-pianists

ROBIN McCABE

and

CRAIG SHEPPARD

7:30 PM
January 25, 2005
MEANY THEATER

DAT # 14,791

PROGRAM

CD# 14,792

- 1] CONCERTINO, Op. 94 9:51 DMITRI SHOSTAKOVITCH (1906-1975)
- 2] FANTASY IN F MINOR, D. 940 19:28 FRANZ SCHUBERT (1797-1828)
- 3] HUNGARIAN DANCE IN D^b MAJOR 3:01 JOHANNES BRAHMS (1833-1897)
- 4] SLAVONIC DANCE IN C MAJOR 4:17 ANTONIN DVORAK (1841-1904)

INTERMISSION

CD# 14,793

- THREE ANDALUSIAN DANCES 15:00 MANUEL INFANTE (1883-1958)
 - 1] Ritmo 3:56
 - 2] Sentimiento
 - 3] Gracia ('El Vito')
- 4] FANTASY ON THEMES FROM 'PORGY AND BESS' 19:00 GEORGE GERSHWIN (1898-1937)
(transcribed for two pianos by Percy Grainger, 1882-1961)
- 5] encore: 2:11
Hungarian Dance in F# minor - Brahms

Celebrated American pianist ROBIN MCCABE has enthralled audiences on four continents with her virtuosic performances, and has established herself as one of America's most communicative and persuasive artists. McCabe's involvement and musical sensibilities have delighted audiences across the United States, Europe, Canada, South America, and the Far East. Critics respond both to McCabe's prowess and to her expressive intensity. As noted by the *New York Times*, "What Ms. McCabe has that raises her playing to such a special level is a strong lyric instinct and confidence in its ability to reach and touch the listener." She has won numerous prizes and awards, and her recordings have received universal acclaim. Her debut album featured the Agosti transcription of Stravinsky's *Firebird Suite*, a premiere recording of that piece. Critics praised it as "mightily impressive." *Stereo Review* described her disc of Bartok as "all that we have come to expect from this artist, a first-rate performance!"

McCabe, a Puyallup native, earned her bachelor of music degree summa cum laude at the University of Washington School of Music, where she studied with Béla Siki, and her master's and doctorate degrees at the Juilliard School of Music, where she studied with Rudolf Firkusny. She joined the Juilliard faculty in 1978, then returned to the UW in 1987 to accept a position on the piano faculty. In 1994 McCabe was appointed Director of the School of Music. She continues to teach as Professor of Piano and head of the school's keyboard division, and is one of two Ruth Sutton Waters Professors of Music for 2002-05. In addition, McCabe is a persuasive arts ambassador and advocate for arts audience development.

The winner of the International Concert Artists Guild Competition and a Rockefeller Foundation grant, McCabe was the subject of a lengthy *New Yorker* magazine profile, "Pianist's Progress," which was later expanded into a book of the same title.

She was honored in 1993 at Seattle's Association for Women in Communications annual Matrix Table dinner, at which outstanding women of achievement in business, the arts, and community service are recognized. In 1995 McCabe presented the annual faculty lecture — a concert with commentary — at the University of Washington. She was the first professor of music in the history of the University to be awarded this lectureship. *Seattle* magazine selected McCabe as one of 17 current and past University of Washington professors who have had an impact on life in the Pacific Northwest.

CRAIG SHEPPARD, Professor of Piano, came to the UW School of Music in 1993. A graduate of both the Curtis Institute in Philadelphia and the Juilliard School in New York City, he studied with Rudolf Serkin, Sir Clifford Curzon, Eleanor Sokoloff, Sascha Gorodnitzki, and Ilona Kabos.

Following his New York debut in 1972, he won the silver medal at the Leeds International Pianoforte Competition in England and moved there in 1973. He quickly established himself through recording and frequent appearances on BBC radio and television as one of the preeminent pianists of his gen-