

**Tzimon Barto**  
in Concert  
Awarding the  
**2014**  
**Barto Prize**  
for Solo Piano  
Composition

**Saturday**  
**March 29**  
**7:30 pm**

The State Theatre  
109 North Bay St.  
Eustis, Florida

W E L C O M E

The Lake Eustis Institute is proud to present this concert by classical pianist Tzimon Barto. During the program, Barto will play, for the first time, the piece that won the 2014 Barto Prize for solo piano composition.

The winning composition, "Tres recuerdos del cielo" by Italian composer Daniele Gasparini is based on the poem of the same name by Spaniard, Rafael Alberti. The work consists of a prologue and three memories of a lost paradise.

Tzimon Barto's commitment to play the Prize's winning composition throughout his next concert tour is a major draw for composers to enter the competition.

The Institute is grateful to: Tzimon Barto for donating his performance; Bay Street Players for donating the use of the theatre and assisting with the performance; Atlantic Music Center for donating the piano; Iron Block Studios for graphic design; and the Lake County Dulcimers for ushering.



Since his appearance as a pianist at the Vienna Musikverein and the Salzburg Festival at the invitation of Herbert von Karajan, Tzimon Barto has repeatedly brought dynamic and highly acclaimed performances to audiences worldwide.

He is recognized as one of the most important American pianists of his generation, performing to packed halls of faithful fans with solo, orchestra, and chamber music concerts. Barto's career spans several decades featuring performances with nearly every orchestra in the world. Barto is a frequent guest at major festivals.

Tzimon Barto's numerous recordings for EMI include concerti by Ravel, Prokofiev, Rachmaninov, Liszt, Chopin, Bartók, and Gershwin, and solo recitals of works by Chopin, Schumann, and Liszt, as well as a disc of popular encores, featuring music ranging from Bach to Joplin. Four recordings for Ondine feature piano pieces by Rameau, Ravel, Hayden, and Schumann.

Barto was born and raised in Eustis, Florida. He began his piano studies with his grandmother at the age of five. As a teenager he studied at Rollins College in Winter Park, Florida, and the Brevard Music Center. He attended the Juilliard School of Music from 1981-1985 studying piano with Adele Marcus. While at Juilliard, he won the Gina Bachauer Competition on two consecutive years as well as the school's concerto competition. Additionally, Barto was a conducting fellow and a coach for the American Opera Center. At the Tanglewood Institute, he received the "Most Outstanding Student Award", presented by Gunther Schuller for his achievements as a young conductor.

## THE PROGRAM

TZIMON BARTO, PIANIST

*Tres recuerdos del cielo*

Daniele Gasparini

Winner of the 2014 Barto Prize

*The "Goldberg" Variations*

J.S. Bach

*(There will not be an intermission)*

## CONCERT NOTES

The "Goldberg" Variations is the last of a series of keyboard music Bach published under the title of *Clavierübung*, and is often regarded as the most serious and ambitious composition ever written for harpsichord. However, perhaps because of its requirements of virtuoso techniques from a performer, it is not as popularly known as the *Well-Tempered Clavier*.

After a statement of the aria at the beginning of the piece, there are thirty variations. The variations do not follow the melody of the aria, but rather use its bass line.

## DANIELE GASPARINI



Daniele Gasparini (born December, 1975 in Senigallia, Italy) is recognized as one of the most talented Italian composers of his generation. He started his composition studies under the guidance of Aurelio Samori, graduating in composition and orchestral conducting from the

Conservatory Gioacchino Rossini in Pesaro. He later studied at the National Academy Santa Cecilia in Rome, under Azio Corghi. He then attended classical studies and earned a degree in Philosophy, from the Libera Università in Urbino.

Gasparini was awarded several international prizes for his chamber, orchestral, and vocal music, including among others: Masterprize (London 1997-98), Premio Internazionale Valentino Bucchi (Rome 2000), Premio Internazionale 2 Agosto with an honourable mention by the President of the Italian Republic (Bologna 2002), Premio Reina Sofia, (Barcelona-Madrid 2004), Premio Internazionale Guido d'Arezzo (2006), Groot Omroepkoo Prijs 2007 of the Netherlands National Radio, Premio Pablo Casals (Prades-Paris 2009), Premio Monodramma 2013 by the Italian Opera Academy and Edizioni Suvini Zerboni.

His compositions have been performed in Europe, United States, Canada, Israel, Australia and China, by renowned performers, such as Salvatore Accardo, the London Symphony Orchestra conducted by Daniel Harding, the Orquesta Sinfónica de Radiotelevisión Española under Adrian Leaper's conducting, the BBC Orchestra, the Pittsburgh Symphony Orchestra, the Ensemble Calliopée, the Trio di Parma, etc.

His works are published by Edizioni Suvini Zerboni, Casa Musicale Sonzogno, Bèrben Edizioni Musicali, Pizzicato Edizioni Musicali, and recorded for EMI, MPS, Ars Publica, and others. Gasparini teaches Harmony, Analysis and Composition at the Istituto Superiore di Studi Musicali "G.B. Pergolesi" in Ancona.

This work is inspired by Rafael Alberti's poems *Tres recuerdos del cielo* (for which the piece is named) drawn from the collection *Sobre los ángeles* (Concerning the Angels).

Through a fantastic and visionary imagery, the text evokes three vague memories of the *paraíso perdido* (lost paradise), from which *el ángel superviviente* (the surviving angel) comes, while the music clears its way across a hallucinated itinerary interpreting the insomniac's search for a lost light.

~The work originates and develops from a primitive musical element of four notes which, transformed and combined by various techniques and contrapuntal artifices, gives rise to harmonies, figures, atmospheres and situations which are directly inspired by the poem.

~The work follows the text and consists of a prologue and three memories: In the *Prólogo* (a sort of initial presage) the expressive emphasis is focused on a single note (D), obsessively repeated, adorned with icy arabesques and prolonged in vanishing resonances, which seems to concentrate on itself the essence of this introduction, in which the "presage" radiates from the chord labelled *come un fantasma* (like a ghost).

~The *Primer recuerdo* is characterized by a suspended and vanishing atmosphere, frequently cut by violent gestures, till the music leads to a tense and dramatic finale, with sharp clusters and lines.

~The *Secundo recuerdo* has a calmer and ecstatic character, even serene in some moments. The continuous tremolos perhaps allude to the *batir de alas* (wing beats) in the poem.

~The *Tercer recuerdo* is a phantasmagorical *Presto* (the musical figures may symbolize the flight of the swallow or the climbing plants quoted in the text), in which the music gets excited and leads through a climax with sonorities more and more violent to the last apex of the piece, which is a thematic-structural synthesis of the previous parts. Here the music releases bright and piercing sonorities which die out in the last, dark silence.