

# THIS WEEK

Also Inside  
Calendar B6-7  
Dining Out B8-10  
Film B5  
Sports B11-14



## Future on stage looks bright for Zamparas

Pianist shows poise in Mainly Mozart finale

By Charles Greenfield

### MUSIC

The 2006 Mainly Mozart Festival season ended July 9 at the Colonnade Hotel with a bang-up performance by Greek-born pianist Grigorios Zamparas in works by Mozart, Schubert, Beethoven and Liszt. Zamparas, a doctoral student at the University of Miami Frost School of Music, studies under Ivan Davis and Frank Cooper, among others, and received his masters degree in piano from Indiana University.

In May 2005, he recorded early works by Beethoven for piano and orchestra on CD for Centaur Records (CRC2725).

My mother, Dr. Ruth Greenfield, who was UM's first doctoral graduate in music in 1976, once told me, "When you play Mozart, there is no place to hide!" Transparency and clarity are his trademarks. Zamparas started his recital with Wolfgang Amdadeus Mozart's (1756-91) Sonata in B-flat major, K. 281. The early work from 1774-75 has a seem-

ingly innocent charm that is belied by the occasional pathos of its relative G minor modulation. Zamparas got off to a somewhat nervous start in the Allegro beginning as the wonderful trills and ornamentation seemed rushed. In the Andante amoroso he better secured the musical landscape with its stately and melodic contours and broken chords. By the last movement Rondeau he nicely brought out the impish humour with its jokey trills and giggling runs.

In the second work, Franz Schubert's (1797-1828) Sonata in A-flat major, D. 557, the short-lived composer was only 20 when he wrote it. From the elegant pace of the beginning broken chord dotted-eighths of the home key, Zamparas emphasizes the almost Mozartean sweetness of melody complemented by Schubert's stiffer harmonics. Octaves repeat the

ZAMPARAS, Page B3



## Pianist shows poise in ambitious recital

ZAMPARAS  
Continued from Page B1

melody like a gay fanfare. Only 11 minutes long, musicologists have long wondered if there was a movement missing. The question is hardly idle since many of Schubert's compositions were unfinished due to his amazing fluency. Zamparas in the second movement adeptly balances the demands of alternating hands for the main melody and in the mid-section brought out the more animated bass. In the final movement a darker element enters despite the almost childish briskness which the pianist handled well with descending scales, sharp modulating chords and quick exchanges of the main melody between right and left hands.

Zamparas concluded the first half with Ludwig van Beethoven's (1770-1827) Rondo a capriccio in G major, op. 129, known after his death as "The Rage Over the Lost Penny." From the get-go the whirling dervish of its sixteenth notes and propulsive motion make the work a real crowd pleaser. Zamparas kept at the pace with determination although I prefer a faster tempo. Beethoven's improvisatory genius comes forward aggressively and Zamparas showed panache as he dashed from variation to variation. Perhaps some of the sly humour could have been better accented.

After intermission it was another Schubert sonata, this time, the unfinished Sonata in C major, D. 613/612 with only its completed middle movement. While the A-flat major

harkened back to Mozart, the C major nods its head towards Beethoven. Zamparas handled the melody exchange between the two hands as well as the repetitions with competence. The final movement had a slow lullaby lilt with little runs, arpeggios and trills.

After the early works of Mozart, Schubert and Beethoven, it was time for full-blown romanticism. No one better epitomizes the synthesis of ego and musicality than Franz Liszt (1811-1886). Zamparas chose the Fantasia quasi Sonata "Après une lecture de Dante" from 1849, after the extraordinary composer-pianist-cult figure had left the stage for composing and conducting, mostly out of Weimar, Germany.

Despite the standard criticism that Liszt's music is bombastic, his influence on early 20<sup>th</sup> century music (Debussy, Ravel, Bartok) remains undeniable. A close listening also reveals the poetry behind the surging octaves and dramatic crescendos. Starting with the descending "devil's chord" or tritones in the first few bars Zamparas refrained from rushing the "descent" into Dante's Inferno, a strategy that paid off with a consistent and coherent journey replete with towering octaves yet punctuated by softer pianissimos, especially the beautiful peeling of bells in the Andante ending in D major. Almost orchestral in effect, Liszt's tone poem hints at transformation after the torment.

Zamparas will soon gain his doctorate in music and a fine career as a performer is inevitable.



The 'Mozart for Children' Concert, coordinated at Colonnade Hotel on July 2. Eighteen children, rare audience. Performers celebrated Mozart through concert for the first time. Galliford created a focused listening and applause. "Bravo" was a wonderful celebration of the wonderful melodies of Mozart. For each child in attendance received a free backpack

## UM establish

The University of Miami Frost School of Music has established the String Academy which offers lessons and classes to kids, teens and adults interested in studying violin, viola, cello and double bass. Music theory (including ear training and sight singing) and chamber music classes are also being taught.

The Academy's three programs, Strings for Kids, Strings for Teens, and Strings for Adults, run 12 weeks and

offer flexible scheduling through Saturdays and times are agreed upon by the teacher and student. Lessons run 45 minutes and will be held at the Frost School of Music on the University of Miami Coral Gables Campus. Lessons will be taught by Teaching Assistants and will be formatted for beginners, intermediate and advanced students. All students will participate in a recital at the end of the program. The Strings for Kids

