



———— VIKTOR UZUR ————

SOLO CELLO

REGER | BACH | CRUMB | PIATTI | RADIVOJEVIC | UZUR



Above photo by Wess Gray
www.wessgray.com

BIOGRAPHY

Viktor Uzur has appeared as a soloist and chamber musician in many countries in Europe, Asia and North America including important concerts and collaborations with composers such as Tikhon Khrennikov, Petris Vasks and Lewis Nielson. His engagement as the principal cellist and soloist with ARCO Moscow Chamber Orchestra brought him many CD releases and international tours and his performances, interviews and compositions have been broadcast nationally on television and radio stations in the former Yugoslavia, Russia, and United States, including NPR's "Performance Today." He has given concerts and has been an artist in residence at festivals in Austria, Spain, Italy, France, Russia, Canada, Korea, China, Latvia, Brazil, United States and the former Yugoslavia. Uzur is cello professor at Weber State University in Utah.

Uzur received his Bachelor and Masters in Cello Performance with soloist diploma from the Tchaikovsky Conservatory in Moscow during which time he worked with teachers such as A. Fedorchenko, D. Miller and N. Shakovskaya. In the United States he has also worked with Bernard Greenhouse, Lynn Harrell, Carter

Brey, Michael Flaxman, Peter Wiley and David Starkweather. He holds a doctoral degree from Michigan State University where he studied with Suren Bagratuni.

Uzur's most recent recordings include Entertainers, String Theory and Viktor Uzur in Recital of which Fanfare Magazine says "... Bravo, and bravo again." Uzur is the founder and director of the Bonneville Chamber Music Festival in America.

He is a prize winner and a diploma recipient at competitions such as the Yugoslavian National Solo Competition, Sarajevo, Jeuness Musicales International Competition, Belgrade and XI International Competition Tchaikovsky, Moscow. www.viktoruzur.com

ACKNOWLEDGEMENTS

I would like to thank Ray Kimber, Aaron Hubbard, Nathan Call, Greamme Brown, Chuck Francis, Carey Campbell, Debora Uzur, Suren Bagratuni, Dmitry Miller, Timothy Stephenson, Weber State University and all dear friends and fans for their support.

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www.lekomachado.com.br

NOTES

Most people's first exposure to solo cello music is with one or more of JS Bach's six suites, from 1717-23, written while the composer was Kapellmeister in Cöthen. Each of these suites has six movements, all stylized dances except for an introductory prelude. The cello suites are among Bach's most popular works, and have remained so for two reasons: first, the remarkable quality of Bach's solo writing, and second, the high degree of personal interpretation allowed the performer. Indeed, a chronological survey of Bach cello suite recordings begins to feel like a study of changing tastes in cello playing itself. These works are technically demanding without being self-conscious about it (especially #4 -- Eb is a very unfriendly key on the cello), and have served as a model for solo cello music to follow.

The Bach suites loom so large that when writing for solo cello some composers eagerly give up their own prevailing compositional style in order to adopt a neoclassical, Bachian sensibility. This seems to have been the case for Max Reger (1873-1916), whose three suites for solo cello depart from the sound-world of high Romanticism he himself helped shape. Reger's

cello suites, written only two years before his death, come after a long devotion to fusing old musical forms like fugues with Romantic sensibilities. If heard as an homage to Bach, Reger's suites make an excellent companion to the older composer's work.

Carlo Alfredo Piatti (1822-1901) was an Italian cello virtuoso who began his career while still a teenager. As evidence of his talent, the young Piatti was invited to play as a guest on one of Franz Liszt's concerts, and Liszt was so impressed he bought the young man a new cello. (Piatti played the concert on a borrowed instrument -- he had to sell his own to pay medical bills). In addition to performing, Piatti also composed several works for cello, probably out of necessity, since there were few that could adequately show off his pyrotechnical abilities. The 12 Caprices, op. 25, offer a fulfilling demonstration of the cello's ability to be both an expressive and a virtuosic instrument, and offer a glimpse at what Piatti must have been capable of.

Like Reger's suites, George Crumb's Sonata for Solo Cello seems to be somewhat nostalgic, but Crumb seems to be channeling more than

just Bach. The sonata is from 1955, and betrays no hint of his later avant-garde music. The sonata is haunting at times, to be sure, especially the opening's juxtaposition of dissonant pizzicato chords with hair-raising bowed intervals, but in this piece Crumb seems to be looking backward to the high Romanticism of Reger, peppered with the Hungarian flavor of Bela Bartok. That means we have come full circle: the march forward in solo cello music has also been a process of looking back. As one composer influences another, somehow it all seems to come back around to Bach.

Carey Campbell 2011

"Balkanika" was written in 2004 for Uzur's sister, violinist Ivana Aleksandrović, who performed it at her final recital for graduation from Belgrade Academy of Music. In 2006 Uzur transcribed the piece for cello, and since then frequently performs it at his recitals.

Borko Radivojević is a Serbian composer who lives in Belgrade, Serbia. "Two Miniatures" was written in January of 1995 in Moscow, while Radivojević and Uzur were students at the Moscow Tchaikovsky Conservatory. The piece was dedicated to Uzur, who premiered it at the "Jeunesses Musicales" International Competition in March of 1995 in Belgrade, Serbia.

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ABOUT ISOMIKE

IsoMike (*"Isolated Microphones"*) is an experimental acoustic baffle system, to address the interference of inter-channel sounds that results in compromised fidelity. For these 4-channel recordings, the microphones were suspended on four arms, separated by IsoMike baffles.

Most baffles absorb sound from mid to high range frequencies; lower frequencies are more difficult to absorb. Here, the unique shapes of the IsoMike baffles are advantageous. As lower frequencies flow around the heart or egg shaped baffles, they are scattered, effectively dissipating their energy.

Eliminating line of sight between the microphones seems to lower some fidelity robbing cancellations, this reveals a layer of extreme detail and a sense of increased sensitivity. As such we took great care to reduce the noise level within the auditorium during the recordings.

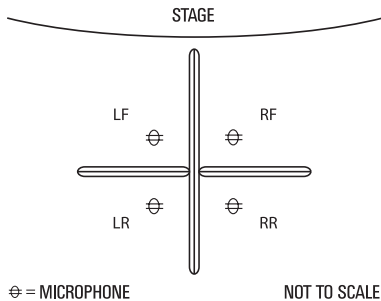
All recordings were made at a low enough level to assure that no clipping occurred, therefore you may need to raise your volume control more than when playing some commercially available CDs where the volume has been "normalized" and/or compressed.

Since there is NO limiting, the dynamic range might surprise you, your system or your pets. So be VERY cautious the first entire playing so as to not damage amplifiers or speakers.

These tracks contain no gain changes or other such processing, so some tracks will be at a softer

or louder level than other tracks. However, the dynamic range within a track is the same as the original live performance.

Small groups may have a performer to microphone distance of 10-15 feet, larger groups would have performer to microphone distances up to 60 feet. At no time were the microphones in a "close-miked" configuration. All recordings were made at Weber State University. www.weber.edu



RECORDING AND MASTERING EQUIPMENT:

Recorders:

Sonoma DSD — www.superaudiocenter.com

Tascam DV-RA1000 — www.tascam.com

Pyramix DSD — www.merging.com

Microphone Preamp:

Millennian Media HV-3D custom — www.mil-media.com

Microphones:

DPA 3529A — www.dpamicrophones.com

5.1 Monitor Controller & Reference Headphone Amplifier:

Grace Design M906 & M902 — www.gracedesign.com

DSD Workstation:

Pyramix DSD — www.merging.com

Converters:

EMM Labs ADC8 MkIV — www.emmlabs.com

EMM Labs DAC8 MkIV

EMM Labs DAC6 SE+

Headphones:

HD-650 — www.sennheiserusa.com

Monitor Speakers:

Lipinski Sound L707 — www.lipinskisound.com

Magnepan 20.1 — www.magnepan.com

B&W 800D Loudspeakers — www.bwspeakers.com

Sound Lab ProStat 922 — www.soundlab-speakers.com

Sony SS-AR1 — www.sony.com

Revel Studio 2 — www.revelspeakers.com

Amplifiers:

Pass Labs X350.5 — www.passlabs.com

Bel Canto REF 1000 — www.belcantodesign.com

Bryston 7B SST — www.bryston.ca

Cables:

Kimber Kable Select Series — www.kimber.com

Technical Thanks

Ed Meitner (EMM Labs)

Christoph Musialik (Algorithmix)

Kevin Voecks (Revel)

Eric Palonen (Sennheiser USA)

Dawn Birr (Sennheiser USA)

Claude Cellier (Merging)

Gus Skinas (Super Audio Center)

Michael Grace (Grace Design)

Andrew Lipinski (Lipinski Sound)

Lukas Lipinski (Lipinski Sound)

Nelson Pass (Pass Labs)

Joe Sammut (Pass Labs)

Bruce Myers (dpa)

John La Grou (Millennia Media)

Special thanks to the following people at Sony:

Chris Fawcett, Yushi Igarashi,

Yoshiyuk Kaku, Shigeru Kato,

Neal Manowitz, Michael McCole,

Yoshihiro Mizukura, Shigeki Miyaji,

Hideya Muraoka, Takeshi Nakamura,

Ayataka Nishio, Motoyuki Sugiura,

Brian Siegel, Osamu Izaki, Marc Finer

TRACK LIST

Max Reger (1873 – 1916) – Suite in D minor, Op. 131c, No. 2

1.	I. Prelude: Largo	5:11
2.	II. Gavotte: Allegretto	3:47
3.	III. Largo	4:52
4.	IV. Gigue: Vivace	3:43

Johann Sebastian Bach (1685 - 1750) – Suite No. 4 in E-flat major, BWV 1010

5.	I. Prelude	4:18
6.	II. Allemande	3:54
7.	III. Courante	3:19
8.	IV. Sarabande	4:49
9.	V. Bourrée I and II	4:46
10.	VI. Gigue	2:45

George Crumb – Sonata for Solo Cello (1955)

11.	I. Fantasia: Andante espressivo e con molto rubato	4:09
12.	II. Tema pastorale con variazioni	3:57
13.	III. Toccata: Largo e drammatico - Allegro vivace	2:34

Alfredo Piatti (1822 – 1901) – From Twelve Caprices for Solo Cello, Op. 25

14.	Caprice No. 7 in C major	2:59
15.	Caprice No. 10 in B minor	3:27

Borko Radivojevic – Two Miniatures (1995)

16.	I. Grave	2:26
17.	II. Allegro vivace	1:37

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18.	Balkanika (2004)	4:22
	Total	66:55