



Bulgarian Virtuosi Artists

P R E S E N T S

KALIN IVANOV, CELLIST - BIOGRAPHY

PLEASE VISIT KALIN IVANOV AT: WWW.KALINIVANOV.COM

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Kalin Ivanov, cellist, is a prominent soloist, recitalist, chamber musician, and recording artist. Compared by the press to Rostropovich, Yo-Yo Ma, Piatigorsky and Jacqueline du Pré he is quickly gaining recognition as an artist whose *"dramatic urgency and expressive tone"* (The STRAD, New York) is matched by *"His deep, emotional, and poetic performing style"* (Moscow North). The former music critic of the New York Times, Harris Goldsmith states that *"...Ivanov presents himself as a player with a fine grained, luscious tone..."* (New York Concert Review). The WORLD PANORAMA (Bulgaria) wrote: *"...Kalin Ivanov is a phenomenon in the palette of the most talented musicians"* and Musical Opinion (UK) confirmed: *"one of the most celebrated cellists of his generation."* A native of Bulgaria he began studying cello at age of six with his father. Mr. Ivanov holds Master of Music degree from Brooklyn College Conservatory, where he studied cello with Marion Feldman. He has participated in master classes given by distinguished cellists such as: David Soyer, Nathaniel Rosen, Steven Doane, Laurence Lesser, Anatoli Krastev and others. In 1999 Mr. Ivanov won the C.W. Post Chamber Music Festival Concerto Competition. Ivanov's young career of charismatic performances led him from the concert halls of Bulgaria to Greece, Austria, Switzerland, France, England, Russia, Czech Republic, and of course the United States, including recent appearances as soloist with Plovdiv Philharmonic, Bulgarian Virtuosi Orchestra, Pazardjik Symphony, Moscow Chamber Orchestra "Cantus Firmus", Brooklyn Symphony Orchestra, Academy Chamber Orchestra, Manhattan Virtuosi Orchestra, and Ensemble Du Monde Orchestra, among others. The 2008-2009 solo performances include Prague Sinfonietta, Sofia Philharmonic, Varna Philharmonic, Sliven Symphony, Sinfonietta - Sofia, North Shore Symphony, just to name a few. His recordings include

broadcasts for WNYC radio, New York, WWFM CLASSICAL Radio, NJ, Voice of America, Voice of Russia, Radio Free Europe, WNYE Radio, New York, CUNY TV, WNYE TV, NTD-TV, New York, Eurocom TV, Bulgarian National Radio and TV. Mr. Ivanov is the subject of one-hour film biography by Bulgarian National TV, broadcast in Bulgaria and internationally and was the featured performer in an Emmy Award-nominated short film "Study with the Best" by CUNY TV. In July 2007 Mr. Ivanov recorded music to the Motion Picture Film: "LUST, CAUTION" (Oscar-winning Director Ang Lee). He has recorded three CDs. The latest one was released on MSR Classics.

In the spring of 2003 Mr. Ivanov, along with Natalia Gutman, Alexander Kniazev, Boris Pergamenstikov, Peter Bruns, Tomas Stral, and recent winners of the Tchaikovsky competition, was selected to perform in the International Music Festival in commemoration of Daniel Shafran, sponsored by Moscow State Philharmony and the State Institute of Arts. The Music Life magazine, Moscow called him: *"...recognized master of the cello."*

Mr. Ivanov teaches cello and chamber music at the Adelphi University, Long Island Conservatory, SUNY, Empire State University, SUNY, Conservatory of Music at Brooklyn College, CUNY and Brooklyn College Preparatory Center for the Performing Arts. During the last few years he performed and gave master classes at the Spring Music Academy, BULGARIA, International Music Festival, St. Petersburg, RUSSIA, Portland Conservatory International Music Festival (ME), Rondo Music Festival (VT), Long Island Conservatory International Music Festival, (NY), Youngstown University, (OH) and others. He has also taught at Brooklyn-Queens Conservatory, Manhattan School of Music Summer Music Camp, Manchester Music Festival and others. He led cello and chamber music master classes and was a judge of international competitions in the US and Europe. Mr. Ivanov is a founding member of The Forte String Quartet, New York Classic Trio, New York Empire Trio, Duo "BG," and Bulgarian Piano Quartet. He is a recipient of the Chancellor's Award and Cultural Achievement Award for teaching and performing in the U.S., as well as a career development grant by the Artist Fund of the New York Foundation for the Arts. Mr. Ivanov is presented by Bulgarian Virtuosi Artists (www.BulgarianVirtuosi.com). **More info: www.KalinIvanov.com**



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P R E S E N T S

KALIN IVANOV, CELLIST - R E V I E W S

"Ivanov brings a finely differentiated array of expression to this music...Ivanov produces a big, rich tone, his idiomatic fruity timbre and astringent edge bringing exciting bravura to the tearaway coda...Ivanov alternates virtuosity and rich lyric lines in a *tour de force*."

- **GRAMOPHONE, UK**

"Cellist Kalin Ivanov gave a persuasive premiere... dramatic urgency and expressive tone"

- **THE STRAD, UK**

"... Kalin Ivanov's tender and buoyant artistry." (Chopin's Polonaise Brillante)

"... the cellist [Kalin Ivanov] joined Sobieski in a rapturous reading of Georgi Zlatev-Tcherkin's "Sevdana."

THE PLAIN DEALER, Cleveland

"Cellist Kalin Ivanov plays with impeccable intonation, idiomatically telling phrasing, and projects a gratifyingly large and variegated tone...I also realize that I've been comparing this (30-something?) Bulgarian cellist with Jacqueline du Pré and Mstislav Rostropovich, and that—this august company notwithstanding—he comes out a winner."

- **FANFARE, USA**

"one of the most celebrated cellists of his generation"

- **MUSICAL OPINION, Magazine, UK**

"Sensitive Bulgarian cellist does not suffer in comparison to Piatogorsky... Ivanov sports a marvelous, rich tone, so that the romantic theme achieves a poetic luminosity - quite touching."

AUDIOPHILE AUDITION

"Great performance during the whole night! The soloist [K.Ivanov] and the orchestra."

- **Moscow Pravda**

"Kalin Ivanov is a phenomenon in the palette of the most talented musicians"

- **WORLD PANORAMA, Magazine, Bulgaria**

"His deep, emotional, and poetic performing style was warmly accepted from the audience."

- **MOSCOW North, Russia**

"Mr. Ivanov displayed solid, disciplined technique and a pure tone"

- **NEW YORK CONCERT REVIEW, Magazine, New York**

"recognized master of the cello"

- **MUSIC LIFE, Magazine, Moscow**

"performed by Ivanov with extraordinary perfection and refinement" "musical details were skillfully caught and interpreted"

- **NEWS-BG, New York**

"extraordinary professional cellist ... excellent technical skills and stylistic interpretations... his performance is undoubtedly Number 1."

- **NEDELNIK, New York**

"The duo [K. Ivanov and E. Antimova] brings the work to its conclusion with a robust degree of fiery abandon. ...clean and full-bodied with splendid performances from start to finish."

- **Music & Vision, UK
Daily Classical Music Magazine**

"From the lowest register of the cello to the soaring heights, Kalin Ivanov is able to demonstrate real power and clarity of tone. Schumann's Fantasiestücke receive a well crafted performance, with impassioned singing lines from Ivanov... showcasing Mr. Ivanov's undeniably gorgeous cello tone. Mr. Ivanov is a cellist of admirable expressive capability, from whom I have no doubt we shall hear more in future."

Classical CD Reviews, Music Web-International





The Magazine for Serious Records Collectors

CD Review by [William Zagorski](#) - Fanfare Magazine (Jan/Feb 2008)

a BARBER Cello Sonata. VIVALDI Cello Sonata No. 5, RV 40. SCHUMANN *Fantasiestücke*, op. 73. BRAHMS Cello Sonata No. 1 • Kalin Ivanov (vc); Emily White (pn) • GEGA 285 (69:21)

COLLECTIONS: Instrumental

This release's programming offers a fine cross section of Ivanov's stylistic mastery. To his credit he finds a different voice for each of the four pieces. He is not the James Galway style of player who has one (admittedly beautiful) sound and applies it to whatever piece of music lies before him. Thus **Ivanov's Barber** is appropriately post-Romantic, but with a slight mid-20th-century American edge to it.

His Vivaldi is appropriately modestly scaled, cleanly articulated in its quick movements, and played with virtually no vibrato, but with a fine projection of the mystery that informs its two Largo movements.

His Schumann is full of the purity, innocence, and ardor of the initial stages of German Romanticism, conveyed by vivid tone coloring and masterfully deployed rubato, and **his Brahms** is infused with a measure of passion and countervailing intellectual rigor that it seldom receives in live performance or on recording.

Ivanov attacks the opening statement of the **Barber Sonata** with a far more boldly projected tone than do Michael Rudiakov on Centaur or Andrés Díaz on Dorian. Both Rudiakov and Díaz are a bit neater in terms of articulation, and Díaz boasts the sweetest recording of the lot, but neither of them conveys the full power and sweep of this sonata. Ivanov's and White's handling of the first movement's second theme is exquisite, and works as well as it does because Ivanov isn't afraid to pull out all the stops in his statement of the first theme. **He, like Jacqueline du Pré, isn't afraid to sound a bit strained if the emotional demands of the music require it, nor is he, like she, afraid to indulge in rubato in order to give the music its needed breathing space.** Ivanov's performance of the second movement, with its two *largos* encapsulating its scherzo-like middle section, goes to the extremes mandated by the music. His opening tempo is very (almost dangerously) slow, but he sustains it, making his performance a bona-fide musical event. His reading of the third movement shows that he not only understands the episodic, ballade-like, quality of this music, but truly appreciates the meaning of the term *appassionato*.

Brahms's First Cello Sonata is a problematical work. Though I have long sensed its potential, I have yet to hear it fully realized. Even such luminaries as Yo-Yo Ma and Emanuel Ax on Sony don't do it for me. Up to this point, I've used the Rostropovich/Serkin recording on DG as my critical touchstone. After hearing Ivanov, I find that recording far too nit-pickingly cautious and introspective. This is, after all, comparatively youthful Brahms, not the Brahms of the valedictory works for clarinet. Ivanov sees it as more akin to the op. 8 Piano Trio, or the op. 60 Piano Quartet. **From Ivanov's statement of the opening theme—hushed, dark-hued, and ultra pianissimo, but a pianissimo rich in expressive tone and full of anticipation—I realized that this fellow has it. The remainder of the performance went in like fashion, resulting in the most overall moving performance of this sonata I have encountered to date.**

The recording is fine, capturing both Ivanov's dynamic range and his alternately finely nuanced and powerful C-string-playing.

Looking over what I have written, I realize that I have not given pianist Emily White her due. She is with him every step of the way, and in the Barber and Brahms sonatas where the music is so evenly divided between the two instrumentalists, she holds up her end with great precision and, most to the point, a panache equaling his.

Likewise looking over this copy, I also realize that I've been comparing this (30-something?) Bulgarian cellist with Jacqueline du Pré and Mstislav Rostropovich, and that—this august company notwithstanding—he comes out a winner.

LINK: <http://www.fanfaremag.com/content/view/23412/10222/>