

# Mp3 Zeynep Ucbasaran, Pianist - Early Sonatas



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These piano sonatas typify Mozart's early effervescent style: very light hearted and melodious. 21 MP3 Songs in this album (117:40) ! Related styles: CLASSICAL: Sonata, EASY LISTENING: Mood Music

People who are interested in June de Toth Mitsuko Uchida should consider this download. Details: What the critics are saying about W. A. Mozart (Eroica JDT3403 and JDT3404) and pianist ZEYNEP Ucbasaran "Consummate Mastery - ... an art of crystalline clarity. - With these four CDs and thirteen sonatas Zeynep Ucbasaran brings her complete cycle to a close.. Zeynep Ucbasaran's musicianship is such that she conjures from the modern concert instrument all the delicacy and subtlety of tone that a Mozart instrument can provide. Nor have contemporary habits imposed any undue speeds. The performances are clearly the result of deep thought distilled into an art of crystalline clarity." Robert Anderson, Music Vision "The brilliant Turkish-born pianist Zeynep Ucbasaran begins this double CD with a sparkling performance of that first sonata and also plays six other early Mozart sonatas... Since 1996 she has lived in Santa Barbara, California, and become internationally acclaimed for her solo recitals, concerts and chamber music performances. Mozart sonatas can be almost boring when played badly but the performances here are excellent - natural, inventive, spontaneous and deeply satisfying. Zeynep Ucbasarans vibrant interpretations of these diverse works elegantly captures the essential poetry in the music. Eroica have also released a second double CD (JDT 3404) by Zeynep Ucbasaran, featuring six of Mozarts late piano sonatas. Both albums are highly recommended." John Pitt, New Classics Click here for full reviews of W. A. Mozart (JDT3403 JDT3404) What the critics are saying about W. A. Mozart (Eroica JDT3311) and pianist ZEYNEP Ucbasaran "A fine pianist finds bubbling delight in Mozart: Ucbasaran has a remarkable affinity for tonal shading; she keenly understands how chords and sonorities function in a given phrase.. She does not let a single phrase pass by her without considering its function

in the greater context of the piece, and tempi are ever so slightly inflected throughout to brilliant results. This infuses Mozart with a continual bubbling energy that is delightful to hear." Andrew Druckenbrod, The Gramophone "This is the sixth recording by Santa Barbara-based pianist Zeynep Ucbasaran...[Her] playing has always been unfailingly musical, but I find more temperament here than previously. The recording itself is big and bold and transferred at a rather high level, creating an initial impression of a degree of aggressiveness... Zeynep is signally successful in the long variation movement of the D major work...The Adagio variation is played with deep feeling. For once I reached the end of this movement feeling that the prospect of hearing it again would be welcome. It was at this point that I realized that the gifted player of the earlier records is developing into a pianist of some stature... An excellent recommendation, then, for three of Mozarts rarer sonatas played with real conviction." Christopher Howell, MusicWeb, London "Turkish-born, American-resident pianist Zeynep Ucbasaran has gained attention for her explosive, percussive, mercurial performances of Liszt's music...here she takes on two early Mozart sonatas...[Her] ancestor in this kind of Mozart performance is another female pianist, Alicia de Larrocha, but Ucbasaran goes even farther in the direction of sharp dynamic contrasts with sudden percussive emphasis of individual features...The overall effect is spare, hard, and brilliant." James Manheim, All Music Guide [Click here for full reviews of W. A. Mozart \(JDT3311\)](#) What the critics are saying about W. A. Mozart (Eroica JDT3222) and pianist ZEYNEP Ucbasaran "An agreeable elegance pervades pianist Zeynep Ucbasaran's playing on these discs. Many a pianist can manage the technical elements of Mozart's piano catalog; fewer have the affinity for his tonal shading and delicate phrasing. There is less room to maneuver, interpretively speaking, and Ucbasaran displays the nuance needed in her recital...Ucbasaran's treatment of the Fantasias is particularly telling of her innate ability. Eschewing the flashy interpretation often brought to these works in the name of capturing Mozart's improvisatory prowess, she pulls back. Her readings acknowledge that Mozart was indeed composing fantasias, and they should be treated with the same care as any of his works. Her patience unpacks these works in a more polished and ultimately convincing manner. Both sonatas then receive compelling performances." Andrew Druckenbrod, The Gramophone "Her textures are clear and clean.. with an avoidance of gratuitous legato lines where none are written. In the first movement of K.309 you might find Alicia de Larrocha, with a not dissimilar approach, more warmly inflected at times, while Joyce Hatto, at a slightly slower tempo, finds more of a smile, and of a dialogue between the different themes. But Zeynep's

plain-speaking has its own truth too.. In the "Adagio" [of the C minor Sonata] Zeynep is again expansive without any suggestion of romanticism, and this movement may be seen as a touchstone of her musicality, her ability to go straight to the point without frills. In the less 'profound' music of the variations she provides a splendid display while never losing her essential seriousness.. a splendid recording."

Christopher Howell, MusicWeb, London "Variations on a Minuet by Duport, Fantasia in D minor, and Fantasia in C minor all sparkle with delight and further demonstrates what this pianist is capable of at her best." Alan Becker, American Record Guide "Virtuoso performances that are never too flamboyant or hurried from a pianist of world class." John Pitt, New Classics "A most intelligent and convincing Mozart recital.. Ucbasaran's strong suit is her clean articulation girded by a powerful sonority..." Gary Lemco, Audiophile Audition "As a Mozart player, Ucbasaran touches the sublime.. Ucbasaran's tone is deep and her technique is true, but it is her ability to phrase a line and shape a structure, her ability to make the lines sing and the shapes dance, her ability to go beyond playing the notes to transcending the score, her ability, in a word, to touch the sublime." James Leonard, All Music Guide [Click here for full reviews of W. A. Mozart \(JDT3222\)](#) What the critics are saying about Scarlatti / Beethoven / Saygun / Bernstein / Muczynski (Eroica JDT3223) and pianist ZEYNEP Ucbasaran "

"An elegant double-disc from Pianist Zeynep Ucbasaran: An agreeable elegance pervades pianist Zeynep Ucbasaran's playing on these discs...She fully captures [Beethoven's Bagatelles] lighthearted nature. Two selections by Ahmet Saygun showcase Ucbasaran's heritage: The harmonic delights of Preludes on Aksak Rhythms are aurally pungent in her hands while the 'episode in a little girl's imaginary world' of Inci's Book emerge with vivid color. Playful works by Leonard Bernstein and Robert Muczynski round out the disc, the latter's ranging Six Preludes presented with particular verve." Andrew Druckenbrod, The Gramophone "This recital amply displays [Zeynep Ucbasaran's] already amazing ability to capture the different styles and moods of the baroque, romantic and modern eras..she really makes the music float through thin air. Ucbasaran is not daunted by the formidable demands of these pieces, on the contrary, she grabs the opportunity with 'both hands' to project and promote her amazing natural skills and virtuosic instincts." Gerald Fenech, Classical Net "A very fine performance of the Beethoven Bagatelles and some interesting excursions into contemporary byways.. very musical playing.. offers elegance, boisterousness and gravity as required, together with a scrupulous observance of every marking in the score.." Christopher Howell, MusicWeb "This varied program reveals Ms. Ucbasaran as an exceptional talent. She brings real personality to the

Scarlatti sonatas. The music seems to inhabit a free-flowing, almost improvisatory realm... the recording has a first rate concert hall perspective with wide-range, dynamic sound.. this recording heralds an impressive keyboard talent." Lawrence Budmen, American Record Guide "A nicely diversified program marks this installment of the ongoing discography of Turkish virtuoso Zeynep Ucbasaran..The four sonatas by Domenico Scarlatti show off some brisk, pearly play, with quicksilver runs and crossing of hands.. Lucid, sober, and unforced playing from Ucbasaran keeps these pieces piquant and vivacious.. I find Ms. Ucbasaran a natural Beethoven exponent, as she balances musical mischief and pungent or lyrical impulses in Beethovens lexicon..Clear, crisp, piano sound, and a class production make this keyboard survey a keeper." Gary Lemco, Audiophile Audition "Virtuoso performances that are never too flamboyant or hurried from a pianist of world class." John Pitt, New Classics Click here for full reviews of Scarlatti/Beethoven/Saygun/Bernstein/Muczynski What the critics are saying about LISZT / Sonata in B minor(Eroica JDT3135) and pianist ZEYNEP Ucbasaran Click here for full reviews of LISZT / Sonata in B minor What the critics are saying about Virtuoso Schubert Album (Eroica JDT3108) and pianist ZEYNEP Ucbasaran "The Turkish pianist gives us objective performances of clarity, sharp detail, rhythmic vitality, and integrity. She is obviously a player for whom outward brilliance and virtuoso display are of secondary importance, markedly sublimated to purely musical values..In overall evaluation, I would place this release on a par with the recordings of Schubert's A-major Sonata by Jando and Andsnes reviewed in the last ARG. I am happy to have this recording in my collection.." David Mulbury, American Record Guide "This disc shows off the versatility of Turkish pianist Zeynep Ucbasaran...She takes on the most Apollinian of Schubert's three late (1828) piano sonatas, the A Major, whose second movement Andantino features some haunting writing melodically and polyphonically, with a kind of ferocious homage a Bach. She keeps a light hand on the proceedings, emphasizing the lyrical energies in this monumental piece. I found myself much admiring her technique, often forgetting about the import of the music.." Gary Lemco, Audiophile Audition "Zeynep Ucbasaran's playing of Schubert's A Major sonata and "Wanderer" Fantasy is very persuasive... her remarkable rhythmic steadiness keeps the music moving forward impressively, and is neither stilted nor breathless." Paul Turok, TUROK'S CHOICE "Recording the large-scale Schubert piano works is a challenge. The music does not respond fully without a performance vibrating to its depths in gathering up the scintillating decoration of Schubert's style without undue exaggeration, yet with a perspective that is both stable and credible. Only occasionally do I consider

Zeynep's playing a touch less convincing than expected, but there is plenty of insight with which to draw the music together and to maintain a sense of propulsion. We have here the Wanderer Fantasy and the Sonata in A -- a very fair choice of Schubert at his best, and even today gripping us with its sustained quality." Basil Ramsey, Music Vision, UK "In this rewarding CD recorded at the Music Academy of the West in Santa Barbara, California, she plays two works by Franz Schubert: his profound and noble Sonata in A major and the visionary Wanderer-Fantasy. Both pieces are awe-inspiring in their scope and demanding for the performer but Zeynep Ucbasaran plays superbly and intelligently throughout.." John Pitt, New Classics, UK What the critics are saying about Santa Barbara LISZT Album (Eroica JDT3092) and pianist ZEYNEP Ucbasaran "Brilliant... An outstanding CD... Zeynep Ucbasaran's playing is particularly fine in the impassioned Funrilles." John Pitt, New Classics, UK "Captured with breath-taking clarity and range.. a mesmerizing album." Gerald Carpenter, The Independent "In a recital entirely devoted to Liszt, this young Turkish pianist has produced a noteworthy first record. Her program includes several brilliant pieces, but most of the space is devoted to poetry and romantic meditation. And this type of music best reveals Zeynep Ucbasaran's artistic talents. In the Funrilles, she expresses a sustained romanticism, shaped by a sensitivity that knows its own limits. Such masking of her virtuoso performance would lead to a too restrained interpretation were it not for the subtle contrasts she achieves, for instance in the crescendos, which she skillfully manages right to their peak." Stephane Villemin, American Record Guide "There is no question that Zeynep Ucbasaran has the technical equipment to handle Liszt's challenges, but what is most impressive is the intelligence and sensitivity she brings to her playing.. Ucbasaran handles the demanding passages of Fantasie und Fuge ber das Thema B-A-C-H with elegance.. and concludes with a rousing version of the Rhapsodie espagnole." Tony Gualtieri, Classical Music Review "Zeynep Ucbasaran meets the technical and musical challenges of some of Liszt's larger pieces impressively.." Paul Turok, TUROK'S CHOICE "A gifted young artist, at her best in the BACH Fantasy and Fugue and the Spanish Rhapsody. She has a secure technique and a sound sense of structure.." Christopher Howell, MusicWeb, London Zeynep Ucbasaran Pianist Zeynep Ucbasaran started her music studies at age four at the Istanbul Conservatory. She has a Concert Artist Diploma from the Liszt Academy of Music , Budapest, where she studied under Prof. Zempleni Kornel, Prof. Katalin Nemes (pupil of Bela Bartok), Balazs Kecskes, and Prof. Istvan Lantos. She also has a Diploma in Aufbaustudium from the Hochschule fr Musik , in Freiburg, Germany, and a Master of Music degree in

Piano Performance from University of Southern California. Her awards include American Liszt Society Award, Rozsnyai Memorial Award, Ina Broida Award from UCSB, and USC Associates Music Merit Scholarship. She is also a recipient of the MAA 2001 Aspen Summer Music Festival Scholarship, where she was selected to play in the distinguished artist Master Class of Leon Fleisher. She won the Second Prize at the 1996 Los Angeles Liszt Competition and an Honorable Mention in the same competition in 2000. She has given many recitals in Turkey, Hungary, Germany, Slovenia, and in the United States. At present she is a DMA candidate in Piano Performance at USC , studying with John Perry. Since 1996 she has been living in Santa Barbara, California.

Virtuoso Schubert "In each of the four movements of the mighty A major sonata she establishes a tempo which allows the music to expand and express itself simply and strongly; nothing is exaggerated or pulled out of shape. I would single out the finale in particular as a piece of supremely musical playing; it just flows naturally from her fingers..This is a finely conceived, thoroughly Schubertian-sounding performance which rises to an exceptionally good finale, and the "Wanderer" is perhaps finer still..The recording is rich and full-toned and, as in her Liszt album, Ucbasaran provides notes that are clear and go straight to the point. In an age where you can easily pass for an "original" interpreter by disrupting the musical line and bringing out "different" inner voices, I can only salute pure musicianship such as Ucbasarans which puts itself at the service of the composer; this is the sort of art which is likely to grow while other supposed phenomena blaze and fall by the wayside. I suspect we will gradually hear more and more from this pianist." Christopher Howell, MusicWeb, London

"The Turkish pianist gives us objective performances of clarity, sharp detail, rhythmic vitality, and integrity. She is obviously a player for whom outward brilliance and virtuoso display are of secondary importance, markedly sublimated to purely musical values. Her liner notes are concise and informative, and her CD has been carefully produced and engineered, though the sound is on the dry side. Gustav Klimt's beautiful painting of Schubert at the piano appears in the brochure.. In overall evaluation, I would place this release on a par with the recordings of Schubert's A-major Sonata by Jando and Andsnes reviewed in the last ARG. I am happy to have this recording in my collection.." David Mulbury, American Record Guide

"Zeynep Ucbasaran's playing of Schubert's A Major sonata and "Wanderer" Fantasy is very persuasive. Although the playing is not overly nuanced, her remarkable rhythmic steadiness keeps the music moving forward impressively, and is neither stilted nor breathless." Paul Turok, TUROK'S CHOICE

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two works by Franz Schubert: his profound and noble Sonata in A major and the visionary Wanderer-Fantasy. Both pieces are awe-inspiring in their scope and demanding for the performer but Zeynep Ucbasaran plays superbly and intelligently throughout.." John Pitt, New Classics, UK "Recording the large-scale Schubert piano works is a challenge. The music does not respond fully without a performance vibrating to its depths in gathering up the scintillating decoration of Schubert's style without undue exaggeration, yet with a perspective that is both stable and credible. Only occasionally do I consider Zeynep's playing a touch less convincing than expected, but there is plenty of insight with which to draw the music together and to maintain a sense of propulsion. We have here the Wanderer Fantasy and the Sonata in A -- a very fair choice of Schubert at his best, and even today gripping us with its sustained quality." Basil Ramsey, Music Vision, UK "This disc shows off the versatility of Turkish pianist Zeynep Ucbasaran...She takes on the most Apollinian of Schubert's three late (1828) piano sonatas, the A Major, whose second movement Andantino features some haunting writing melodically and polyphonically, with a kind of ferocious homage a Bach. She keeps a light hand on the proceedings, emphasizing the lyrical energies in this monumental piece. I found myself much admiring her technique, often forgetting about the import of the music.." Gary Lemco, Audiophile Audition Santa Barbara Liszt Album (CD Debut) "In a recital entirely devoted to Liszt, this young Turkish pianist has produced a noteworthy first record. Her program includes several brilliant pieces, but most of the space is devoted to poetry and romantic meditation. And this type of music best reveals Zeynep Ucbasaran's artistic talents. In the Funrilles, she expresses a sustained romanticism, shaped by a sensitivity that knows its own limits. Such masking of her virtuoso performance would lead to a too restrained interpretation were it not for the subtle contrasts she achieves, for instance in the crescendos, which she skillfully manages right to their peak. By softening the angles, she suggests rather than states. In Nuages Gris, she flirts with silence more than with the avalanche of notes, and in the Fantasy and Fugue on BACH there seems to be a mystical seeking. But she fails to bring out the heroism of the music. It lacks grandeur, sharpness, and a noble structure. The rhythmic of the 'Eroica' Etude are too lazy: they ruin the beat and take away from the energy necessary for the blossoming of this piece. The Schubert song transcriptions are well handled but still need work on the range of levels and on the art of legato in the melody. The left hand should tremble and murmur to the right hand, "Am I too loud?" while thinking of Gerald Moore. The right hand should exalt and sustain the story into the silence that prolongs the final chord." Stephane Villemin,

American Record Guide, November/December 2002 "This is a well-played and extremely musical Liszt recital. The programme is varied and interesting, the recording full and natural, if not up to the highest standards of the major companies, the presentation striking, even though I was not taken by the long-exposure photographs. Zeynep (the cover emphasises the first name, a Turkish habit) is a pianist from Istanbul whose most recent training was made in California. She has written her own booklet note, a practice I applaud. Zeynep shows a mature understanding of the enormous difficulty in reconciling Liszt's technical demands with the need to sustain musical line and compositional structure. By an essentially understated approach, yet one that does not skimp on virtuosity, she successfully negotiates pieces as wild as *Eroica* or as spiritual as *The Bells of Geneva*. *Fun railles* is extremely demanding and Zeynep is clearly equal to it. She appreciates its programmatic character and is especially winning in the dark central section. Similarly, her sympathy with the strangeness and tragedy of *Nuages gris* is evident, although neither in this nor in the equally difficult *B.A.C.H Fantasy and Fugue* can she quite yet sustain the mystery and length of paragraph needed to reveal them to best advantage. The three song transcriptions are beautifully played if uneven given that one imagines the piano version must in part convey the mood of the original. *Ave Maria* is wholly sustained by its beguiling line; however I missed the agonised, if self-indulgent torture suffered by the hero of *Erstarrung* and the depth of *Aufenthalt*. The *Spanish Rhapsody*, always in control, never forced, and with excellent lyrical episodes brings the recital to an exciting conclusion. Liszt is generally easier to record than to perform live his technical demands are so unrelenting that the luxury of several takes is a benefit. Recorded Liszt can therefore sound sterile, discontinuous; Zeynep's disc is never that if sometimes lacking the last degree of profundity or incandescence. As a debut studio recording this is a fine achievement." Ying Chang, *The Classical Source*, July 2002 "The brilliant Zeynep Ucbasaran started her music studies at age four at the Istanbul Conservatory and later studied at the Liszt Academy of Music in Budapest. Awarded second prize at the 1996 Los Angeles Liszt Competition and an honorable mention in the same competition in 2000, she has given piano recitals in many countries and currently lives in Santa Barbara, California, where this outstanding CD was recorded. The works are *Les cloches de Genève*, *Funrailles*, *Eroica*, *Trbe Wolken/Nuages gris*, *Fantasie und Fuge ber das Thema B-A-C-H*, and Schubert Lied Transcriptions: *Erstarrung*, *Aufenthalt*, *Ave Maria* and *Rhapsodie espagnole*. Zeynep Ucbasarans playing is particularly fine in the impassioned *Funraille*" - John Pitt, *New Classics* "There is no question that Zeynep Ucbasaran



has the technical equipment to handle Liszt's challenges, but what is most impressive is the intelligence and sensitivity she brings to her playing... Ucbasaran handles the demanding passages of Fantasie und Fuge ber das Thema B-A-C-H with elegance... and concludes with a rousing version of the Rhapsodie espagnole." - Tony Gualtieri, Classical Music Review "A gifted young artist, at her best in the BACH Fantasy and Fugue and the Spanish Rhapsody. She has a secure technique and a sound sense of structure..." - Christopher Howell, MusicWeb, London

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