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**Young Concert Artists, Inc.**

# **ALEXANDRE BOUZLOV, cellist**

## DESERET **Morning News**

Salt Lake City

### **Chamber orchestra and soloist perform wonderfully**

By Edward Reichel  
Deseret Morning News  
Thursday, July 26, 2007

**PARK CITY — Of the many young artists who have appeared with the Utah Symphony over the years, one of the brightest and most talented is Alexandre Bouzlov.**

The young Russian cellist is gradually becoming known in the United States, although his debut Wednesday with the Utah Symphony Chamber Orchestra was his first engagement by a major American orchestra.

Playing Haydn's C Major Cello Concerto, Bouzlov showed his talents, both technically and musically. He possesses a wonderful mastery of his instrument, and his musicianship is quite remarkable. Not too often does one find both in a soloist as young as Bouzlov. His playing Wednesday puts many older, established performers to shame. He is one performer a person would like to see return to the Utah Symphony in Abravanel Hall playing one of the great concertos from the 19th century.

Haydn's concerto is quite lyrical throughout each of its three movements, and Bouzlov let his instrument sing. He has a very mellow, full tone and he exploited that wonderfully. His playing was expressive as well as flawless and also always alive and dynamic.

Music director Keith Lockhart, who conducted the concert, and the orchestra provided a solid and balanced accompaniment that complemented Bouzlov's playing.

Another Haydn work was on the program besides the concerto, the Symphony No. 100 in G major

("Military"). Writing as many symphonies as he did, Haydn was always on the lookout for something to make these works interesting, not only for himself but for his audience. In the case of this symphony, Haydn introduced the bass drum, cymbals and triangle into the orchestra in the second and fourth movements, hence the work's nickname.

But no matter what he does, Haydn is still a consummate composer, who along with Mozart, epitomizes the classical era. By the time he wrote the "Military" Symphony, Haydn was at the peak of his compositional energy and created one of the most enduring and endearing works to stem from the late 18th century.

Lockhart elicited a flawless performance from the orchestra. The playing was very clean, with crisp phrasings and beautifully articulated lines. Frequently in his years as music director here, Lockhart has been at his best in chamber orchestra performances, and the Haydn symphony Wednesday bore this out convincingly.

Lockhart captured the down to earth character of this work wonderfully. His interpretation was vibrant and dramatic, and the performance was exceptionally engaging.

The evening opened with Dominick Argento's "Royal Invitation: Homage to the Queen of Tonga." Best known as a composer of opera, Argento has nevertheless written a large number of works in all genres. Always a vivid and colorful composer, Argento has here written a delightfully entertaining little work. The orchestra, with beautiful solos by principal oboist Robert Stephenson and principal flutist Erich Graf, played it with captivating charm.