RUSSIAN STRING ORCHESTRA

Misha Rachlevsky, Music Director

Formerly: Chamber Orchestra Kremlin

PRESS-KIT 2016

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Entering 2016 -- a year that marks the 25th anniversary of the creation of Chamber Orchestra Kremlin -- the orchestra is changing its name to RUSSIAN STRING ORCHESTRA. Please welcome RSO – and rest assured that all the qualities that made the orchestra popular with audiences, critics, CD collectors, radio stations and YouTube (btw, over 2.7 million views to date!), will shine as always, if not more so.

This change involves a transition period, and both original and new names will appear together for a while. The old website and e-mail addresses are also valid.

And here are the reasons for this change.

In 1991 the Berlin Wall was already down and a long-awaited change was in the air all over Eastern Europe, including Russia. Then, in August 1991, came the infamous Russian putsch, the sound defeat of which resulted in incredible euphoria. It was in this spirit, and less than a week after the failed putsch, that I came to Moscow and announced auditions for a new orchestra. Everything unfolded at meteoric speed, and on September 19th the new orchestra had its first rehearsal. Now we needed a name, but there was a catch. With the newly-found freedom of traveling abroad, brought on by Gorbachev's "Perestroyka", slews of orchestras were created in Russia -- many on paper only -- taking imposing names with "Russia" or "Moscow" in them, often similarly sounding like one of Russia's well-established orchestras, thereby misleading presenters and public in the West. (That practice, sadly, continues. You may have heard stories of St. Petersburg "Tchaikovsky" Symphony Orchestra , of which no one in St. Petersburg knows anything. Or, the Dublin Philharmonic, fully staffed by Bulgarian musicians.)

I wanted a name which would clearly identify us as a Russian orchestra, yet without the risk of being confused with someone else, and "Chamber Orchestra Kremlin" filled the bill perfectly.

Kremlin ("fort" in Russian) is one of the most recognizable symbols of Russia, uniting history, culture and statesmanship, as it is often (not always) the seat of a government. The Moscow Kremlin, by the way, being over 500 years old, is not even the oldest of the many Kremlins in Russia!

Yes, the name "Chamber Orchestra Kremlin" did fit the bill, but then a problem began showing up in our tours abroad. The order of the words would often be changed to "Kremlin Chamber Orchestra". Yes, perhaps it rolls off the tongue more smoothly, but the meaning is completely different. For years we tried to win the battle, but to no avail. Our 25th anniversary is a good opportunity to resolve the issue, and this is what we are doing.

I believe that our new name, Russian String Orchestra, is yet a better fit. We well recognize that carrying this name is a tall order, and we are ready to prove our right to it with every concert.

Thank you. I look forward to presenting Russian String Orchestra to you and your audience.

Misha Rachlevsky, RSO Music Director

Chamber Orchestra
KREMLIN
Misha Rachlevsky
Music Director

KREMLIN ON TOUR – USA

Yes! Chamber Orchestra Kremlin

- secures its USA visas and work permits
- handles its own transportation
- arranges its own accommodations
- displays and sells its own CDs at concerts
- even brings its own music stands

If you have chairs on stage,
we are ready to own ***your*** audience!

"…Mr. Rachlevsky knew at every moment how to shape phrases to maximize the kinetic energy, how to bend the tempo to propel the music. Even the slow movement careened irresistibly toward its finish line."

San Antonio Express-News

(on Brahms' String Sextet in G (in orchestral version)
for San Antonio Chamber Music Society

"...From work to work, Rachlevsky drew from his players gleaming tone quality, finely nuanced timbres, carefully shaded textures and focused ensemble coordination... But the Shostakovich really caught my attention. The vitality and expressiveness the players spontaneously poured into this work made it the jewel of the day."

The Washington Post

(George Mason University, Fairfax, VA)

The orchestra's U.S. tours take place twice each season -- fall and spring -- 2-3 weeks each, falling generally into two timeframes: OCTOBER-NOVEMBER and FEBRUARY-APRIL.

Presenters are invited to choose the program from numerous options, including solo works.

Upon request, presenters will receive a number of the orchestra's CDs for promotion of Chamber Orchestra Kremlin's visit.

For inquiries:
KremlinOnTour@gmail.com
202 559-0760 – a US number, will ring in Moscow.
(If no answer, please leave a message for a prompt call back.)

www.KremlinOnTour.com

CHAMBER ORCHESTRA KREMLIN
Misha Rachlevsky, Music Director

Chamber Orchestra
KREMLIN
Misha Rachlevsky
Music Director

BIOGRAPHIES

Chamber Orchestra Kremlin

Founded in 1991, the orchestra, comprised of some of Russia's finest young string players, has carved a niche for itself under the creative baton of its founder and music director Misha Rachlevsky. Whether it is their highly-acclaimed CDs or mesmerizing concerts, Chamber Orchestra Kremlin's warmth and high energy create addictive performances that stay with listeners long after the last note has been played.

About half of nearly 2,000 concerts the orchestra has performed to date have taken place in Moscow, the rest were played on tours in 24 countries in Europe, North and South America and the Far East. The orchestra's discography of over 30 CDs has received widespread international acclaim, such as the Diapason d'Or award in France, Critics Choice in London's Gramophone, Critics Choice in The New York Times, and Record of the Year award in Hong Kong. Of about 1000 compositions in the orchestra's repertoire, over 20 were written especially for the orchestra by composers from Russia, Europe and the USA.

The signature quality of the orchestra is depth and variety of its repertoire, from early baroque to compositions written on commission from Chamber Orchestra Kremlin. The orchestra prides itself in offering interesting and often unique programs not only for its home audience, but on tour as well.

From ***Frankfurter Allgemeine***, summarizing its review of the orchestra's debut at Frankfurt's Alte Oper: *"The evening with this ensemble, which boasts to be made up of Moscow's best musicians, completely eliminated any doubts with regard to this statement."*

About personnel rotation in the orchestra

In case you're wondering, and we're quite sure you are, since we get this question a lot. The average age of the musicians is under 30, and, yet, Chamber Orchestra Kremlin in the '16-'17 season is celebrating its 25th anniversary! No, there are no age restrictions of any kind, but when there is an opening, more often than not, it is won by a young musician.

Kremlin auditions attract dozens of highly qualified applicants, as it is one of the most desired places to work for the Russian string player. The selection process differs from most other formations: the auditions are not held at any particular date but continue for an indefinite period of time, until the right person is found, and then a two-phase probation period begins.

There are various reasons for the emergence of an opening – starting a family, relocating to another country (there are 'graduates' of COK in England, Germany, Spain, Portugal, USA, Canada, and Brazil), or moving to another job, be it an established string quartet or a principal position with another Russian orchestra. On a rare occasion musician can be let go – when the anticipated potential goes unrealized.

Thanks to YouTube, all the questions and doubts (e.g. "This was such a wonderful sound... what will happen, when some of the members are new?") can be convincingly answered. Indeed, this comparison is easy to make. And at times a slight change in personnel can be very good indeed, as it allows the reworking of compositions in the standard repertoire, rejuvenating those works with a combination of 'experience' and 'new blood'.

The one constant of Chamber Orchestra Kremlin's music-making, of course, is its founder and music director, Misha Rachlevsky. His take on the situation makes it all very clear: " When we talk about musicians of professional standards - instrumentalists, singers or conductors - the sound they produce is the sound they have inside of their heads. That is first and foremost. Then, instrumentalists and singers practice to match what they hear inside with what they physically produce, and conductors select the appropriate musicians, work with them in rehearsals, and inspire at concerts.

Misha Rachlevsky, Music Director

Misha Rachlevsky's lifetime affinity for chamber music and chamber orchestra repertoire began at the College of the Moscow Conservatory and the Gnessin Academy of Music. Born in Moscow, his violin studies began at the age of five and continued through the well-traveled path of the Russian school of string playing. After leaving the Soviet Union in 1973, he lived and worked in different countries on three continents, and in 1976 settled in the United States, becoming active in the field of chamber music.

Mr. Rachlevsky founded the New American Chamber Orchestra (NACO) in 1984, and led it to international prominence, completing nine European tours in four years. In 1989, Rachlevsky accepted an offer from the city of Granada, Spain – a two-year project under which NACO became the resident orchestra of Granada while, concurrently, Rachlevsky founded and led Granada's own chamber orchestra.

In 1991, in the heady aftermath of Moscow's momentous events, Misha Rachlevsky found it impossible to resist an opportunity presented by Swiss company Claves, to record Russian works for this label. When Claves concurred with his suggestion to realize the project with Russian musicians, Rachlevsky called auditions, and Chamber Orchestra Kremlin was created. The success of these recordings and the initial concerts and tours, led to turning this formation into a permanent, full time ensemble.

Chamber Orchestra KREMLIN
Misha Rachlevsky
Music Director

PROGRAMMING

The audiences and presenters everywhere outside Russia know Chamber Orchestra Kremlin as a performing formation, but back home, in Moscow, the orchestra is also one of the major presenters in the city, having produced over 1,000 concerts in its 24 years of existence. Add to it another 1,000+ concerts that the orchestra's founder and music director, Misha Rachlevsky, produced while living in Michigan (1976-1998), and it is easy to see, that we are well familiar not only with the joy of limelight, but with hard backstage realities as well.

We are ready to work together toward the most suited program for your audience.

For the orchestra, a well targeted program is a great plus as well, providing an opportunity to build a strong connection with the listeners and truly communicate with them.

Certain selections are always "in hands" -- programs I - II on the following pages are good examples of such "stock" programs, while less common repertoire requires more rehearsal time and need to be determined earlier.

Given enough advance notice, practically anything is possible, be it from works already performed by the orchestra in its 24-year history (over 1,000) or new composition(s) prepared specifically for a given engagement. When a tour is getting near -- say, 3-4 months -- the pool of compositions gets narrower. Presenters, who determine their programs closer to the performance date, will be selecting from repertoire already defined for the given tour, but there is always plenty to chose from.

The USA tour of October 2015, still on the opening page of website, gives a good example of touring repertoire: there are 5 programs listed. On the lighter side, there is also a humorous video-summary of the tour.

The **"Selecting your program"** section of website is the best place to explore the options, but as the second best, the printed version follows.

Chamber Orchestra
KREMLIN
Misha Rachlevsky
Music Director

PROGRAMMING

In the "Selecting your program" section of the website many compositions and the programs are supplemented by Program Notes and videos.

A well selected program plays great part in the success of the concert. We believe, that by giving presenters a full spectrum of programming options we are providing them with a tool to better target their audiences, appealing to connoisseur or novice, young or mature, returning season ticket holder or someone walking in the hall for the first time. This approach necessitates bringing on tour much more than one-two programs, customary in the industry, but the outcome is well worth the efforts -- in addition to helping presenters to select the most desirable program, it is challenging and stimulating for the orchestra, helping us to stay fresh, alert, and to make every concert a truly memorable event.

Different programs for different listeners: connoisseur or novice, young or mature, returning season ticket holder or someone walking in the hall for the first time.

Standard repertoire is on the next page, but here are some of the orchestra's "Shake Things Up!" offerings:

- **"Celebration!"** Does your series have an anniversary or another reason for celebration? For instance, starting or finalizing a fund drive, honoring exceptional patron?
- **"Marathon Concert!"** with two or even three intermissions. Countless programming options.
- **"The Audience Votes!"** – The first part of the program is set in advance, the second half is determined by a vote of the audience – see video on website of how it was done at the George Mason University in Maryland.
- **"The Russian Roulette!"** Another interactive element, involving selecting soloists for an encore: a volunteer from the audience is invited to come on stage and literally point finger at any musician, who then performs as a soloist with the orchestra. See a six-minute demonstration video from the spring 2015 USA tour on website.
- **"Kitchen Talk"** – what is usually done as outreach is integrated into concert format: the concert begins with the spoken commentaries about works to be performed, illustrated by short excerpts and followed by a complete performance. The "Kitchen talk" portion can be separated by an intermission, or an amendment to the first half.
- **"Collaboration!"** In the past tours we had instances of collaboration with local musical celebrities, both performers and composers, usually faculty members of the university. In October 2015 USA tour we performed with university/community choirs of Iowa State University in Ames and Wittenberg University in Springfield, Ohio. Inquiries for such collaborations are most welcome.

And, finally, for something REALLY off the beaten path… The following are mostly suitable for mini–residencies:

- Program of musical jokes and spoofs (our April Fools concerts in Moscow is eagerly anticipated and always sold-out events).
- Crossovers – we have performed with jazz, rock, blues, folk and country musicians – many of these examples can be found on our website.

Standard programs are on the following pages, but let us please repeat our recommendation to visit the "Selecting your program" section of www.KremlinOnTour.com website.

And remember – you can always Ask the Music Director to suggest a program!

Traditional programs

Most often used format: a relatively short introductory piece plus a substantial work of 20th century on the first half and a major, popular work after the intermission. There can be variations: a soloist, from the orchestra rank or invited performer (including local) can play a concerto instead of the second piece on the first half, or a short solo piece can be added to the program at the beginning of the second half of the concert. And any work can be substituted with another from the orchestra's bottomless well of available compositions.

Program I Program notes and videos on website

GIOACHINO ROSSINI (1792-1868)
Sonata for strings (1804, '13)

SERGEI PROKOFIEV (1891-1953)
Visions Fugitives, Op. 22 (1917, '20) (arranged by Barshai)

PYOTR I. TCHAIKOVSKY (1840-1993)
Serenade for strings, Op. 48 (1880, '27)

Rossini's early opus (he was 12 when he composed six string sonatas in four days!) distinctly shows the promise so wonderfully fulfilled in his operas, and well connects to Prokofiev's brief "glances", creating a cloudless, even playful first half of the concert. Tchaikovsky's passionate masterpiece is far greater in emotional range, substantially raising the temperature of the program. Tchaikovsky's Serenade for strings can be substituted by his Souvenir de Florence, Op. 70, equally passionate and yet more driven work.

Program II Program notes and videos on website

EDWARD ELGAR (1843-1907)
Serenade in E minor, Op. 20 (1892, '14)

DMITRI SHOSTAKOVICH (1906-1975)
Chamber Symphony, Op. 110 (1960, '20) (arr. by Barshai)

J.S. BACH (1685-1750) Contrapunctus No. 1 from
The Art of the Fugue (1750, '4)

ANTONIN DVORAK (1841-1904)
Serenade for strings, Op. 22 (1875, '29)

The emotional high point of this program falls on the Shostakovich masterpiece. Dark, tragic, it never fails to reach every listener in the hall. Bach's Contrapunctus immediately follows the Shostakovich, to help both performers and listeners make the transition to the rest of the program, and Dvorak's sunny, carefree Serenade restores inner comfort for everyone.

Program III Program notes and videos on website

WOLFGANG AMADEUS MOZART (1756-1791)
Divertimento in D, K. 136 (1772, '12)

ARNOLD SCHOENBERG (1874-1951)
Verklaerte Nacht (Transfigured Night), Op. 4 (1899, '26)

FRANZ SCHUBERT (1797-1828)
Death and the Maiden - Quartet in D minor, D. 810, (1824, '39)
(arranged by M. Rachlevsky)

In the first half of the program, Mozart's sparkling Divertimento is followed by Schoenberg's passionate tone poem. After the intermission, Schubert's glorious score completes this all-Viennese program.

Program IV Program notes and videos on website

LUDWIG VAN BEETHOVEN (1770-1827)

String quartet in C minor, Op. 18 No. 4
String quartet in F minor, Op. 95 "Serioso"
String quartet in C-sharp minor, Op. 131

Orchestral versions of three great string quartets, representing early, middle and late periods in Beethoven's life. This program is recommended to the listeners with a substantial exposure to the classical music repertoire.

Thematic programs

Let's go to the movies Dunaevsky, Petrov (prominent Russian film composers), Nino Rota, Shostakovich, Schnittke, Charlie Chaplin

Golden nuggets Program of miniatures: Brahms, Dvorak, Prokofiev, Gershwin, Kreisler, etc.

Fountain of youth Masterpieces written by composers-teenagers: Mozart, Rossini, Mendelssohn, Britten

The Swan song Works written in the final years of composers' lives: Bach, Schubert, Tchaikovsky, Shostakovich

Strings on fire Highly virtuosic compositions: Sarasate, Wieniawski, Paganini, Liszt etc.

Viva recycling! Various transcriptions by authors themselves and others: Grieg, Schnittke, Tchaikovsky, Piazzolla, etc.

… and many more

And remember – you can always Ask the Music Director to suggest a program!

Programs for connoisseurs

What we mean is a situation, when majority of the audience is made up of people, for whom attending a classical music concert is a matter of habit and a spiritual necessity. We would need to learn preferences of the presenter, listing of compositions performed in this series for the last season or two and, when appropriate, what else is done in town in the field of classical music. Examples of compositions, which we would propose for such audiences run from seldom done works by the most familiar names, such as Beethoven, Tchaikovsky or Shostakovich to unjustly forgotten wonderful composers of the past, such as romantics Niels Gade or Carl Reinecke, and from iconic names of composers of the 20th and 21st centuries, such as Bartok, Schnittke or Corigliano to relatively unknown composers, writing today, including those, writing on commission from Chamber Orchestra Kremlin. Participation of the presenter in designing the program is essential. Inquiries are welcome.

Programs for people, who (think, that they) don't like classical music.

There are two major reasons why some otherwise civilized people shy away from attending classical music concerts: they either did not experience it, or at least did not experience truly engaging performances, or they have misconception, that classical music has to be "understood". Well, leaving the first reason without comments, to the second one we would like to point that one does not need degree in botany to enjoy a blossoming flower or degree in architecture to appreciate a beautiful building. And yes, each good look at a flower or a building adds experience, which with time translates into knowledge – not withstanding other ways of acquiring such knowledge, practice is the most enjoyable.

These programs, in addition to being utmost accessible, are also spiced with verbal commentaries, preceding some compositions.

Here are samples of *Programs for people, who (think, that they), don't like classical music*, which will also not offend a traditional concertgoer.

Around the world in 18 stops and 1 intermission Popular classical miniatures from various parts of Europe as well as North and South America See videos of this program.

From Mozart to Gershwin Another mix of popular classical miniatures, this time grouped by styles and periods, rather than geography. See videos of this program.

From the King of Waltz to the King of Tango Composers of the Strauss clan and Astor Piazzolla have one thing in common – they took a dance-form and turned it into legitimate and utmost popular concert music. See videos of this program.

Mini-residencies (2-5 days).

Our mini-residencies are "filled to the brim" with concert, educational, outreach and recruitment activities, greatly increasing the overall impact of our visit to the area.

We ask those potentially interested in such cooperation to let us know about it and shortly thereafter we'll submit our recommendations and "cafeteria" of options to select from.

And remember – you can always Ask the Music Director to suggest a program!

Chamber Orchestra
KREMLIN
Misha Rachlevsky
Music Director

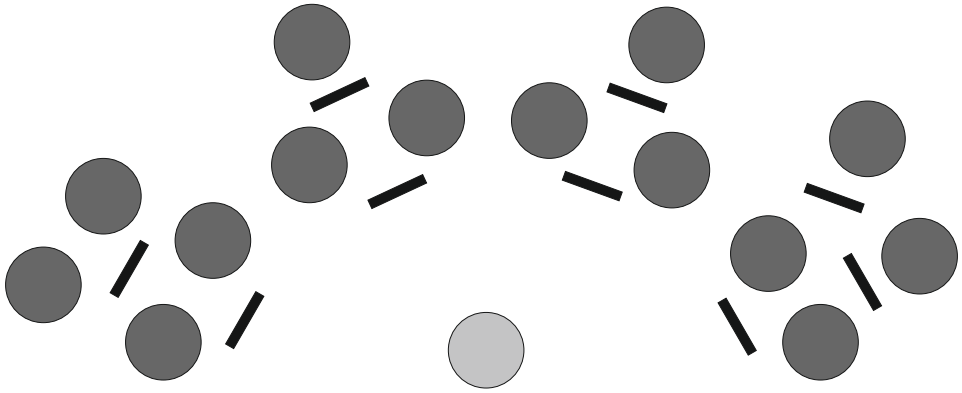
INTERNATIONAL TOURS

- 1991
December Spain
- 1992
April-May Spain
August Spain
- 1993
January-February Spain, Portugal
April Finland
August France
- 1994
January S. Korea
February Spain
September Switzerland
November England, Scotland, France
- 1995
January-March USA
August Spain
October-November USA
- 1996
May S. Korea
August-September Spain, Switzerland
October Hong Kong
- 1997
June Turkey
July Germany
August Holland
- 1998
January USA
July Turkey
September Switzerland
October-November USA
- 1999
January-March USA
May Italy
July Turkey
October-November USA
- 2000
January-February USA
July Germany, Italy
October-December USA
November Germany
- 2001
February-March USA
September-November USA
November-December Germany
- 2002
February-March USA
August Germany, Spain, Italy, USA
October-November Canada, USA
November-December Germany, Italy
- 2003
February USA
April-May USA
May Brazil, Argentina, Uruguay
August Spain, Italy, Austria
- 2004
March USA
August Italy
September France
October-November USA
- 2005
February-March USA
June Italy
September-October Peru, Argentina, Brazil, Columbia, Uruguay, Ecuador
October Germany
November USA, Canada
- 2006
March USA
June Italy
August Spain
September Czech Republic
October-November USA
- 2007
July-August France, Portugal, Spain
October Norway
- 2008
February-March USA
- 2009
August Germany, Italy
October-November USA
- 2010
February-March USA
September Cyprus
September-October USA
- 2011
January Mexico
February-March USA
October Turkey
October-November USA
- 2012
February USA
May Turkey
October USA
- 2013
March USA
October USA
- 2014
March USA
October USA
- 2015
March Mexico, USA
June-July Germany
October USA

Details at www.KremlinOnTour.com

Chamber Orchestra
KREMLIN
Misha Rachlevsky
Music Director

TECHNICAL RIDER
USA & CANADA



STAGE FOOTPRINT – 26 feet wide by 13 feet deep; smaller areas can be discussed.

SEATING – 14 chairs (15 for rehearsal) as shown above. Double bass stool not required.

MUSIC STANDS – orchestra provides own music stands.

CONDUCTOR PODIUM - not required.

ACOUSTIC SHELL – when available and deemed appropriate by the technical staff.

LIGHTING – flood, appropriate for orchestra performance, adjusted at rehearsal as required. Portable, battery-operated and attachable to the music stands light is always on hand as well.

SOUND AMPLIFICATION – not required, unless necessitated by the venue's specifics.

DRESSING ROOMS – 3 dressing rooms (1 conductor, 1 ladies, 1 men), appropriately equipped.

UPON ARRIVAL – musicians will enter the building for rehearsal specifically as directed; please meet them immediately and/or have signs clearly posted to the stage area and/or dressing rooms.

ACOUSTICAL REHEARSAL – one - two hours, ending when concert hall doors are opened to the public.

BEVERAGE/FOOD – tea/coffee, bottled water, orange juice requested. Cheese, fruits, light food - optional.

5-MINUTE WARNING – to director, ladies, men at 5 minutes before curtain, also following intermission.

CD SALES – the orchestra provides a supply of CDs and a person to sell.

PIANO NOT REQUIRED

Chamber Orchestra
KREMLIN
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Music Director

TECHNICAL RIDER
EUROPE, ASIA & S. AMERICA

GENERAL

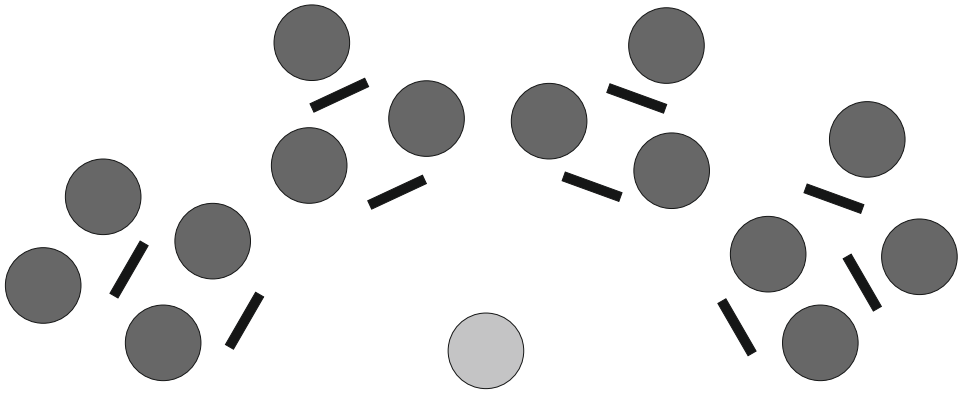
INTERNATIONAL TRAVEL - 14 economy class and 1 business class air tickets

LOCAL TRAVEL - comfortable air-conditioned bus with no less than 25 seats and large storage compartment, plus a car

ACCOMMODATIONS - 6 double rooms (with separate beds) and 3 single rooms, with breakfast

CONCERT

ORCHESTRA – 14 musicians and conductor



SEATING – 14 chairs on stage (15 for rehearsal) as shown above. Double bass stool not required.

STAGE "FOOTPRINT" – 7-8 meters wide by 4 meters deep; smaller areas can be discussed.

MUSIC STANDS – orchestra provides own music stands.

CONDUCTOR PODIUM - not required.

ACOUSTIC SHELL – when available and deemed appropriate by the technical staff.

LIGHTING – flood, appropriate for orchestra performance, adjusted at rehearsal as required. Portable, battery-operated and attachable to the music stands light is always on hand as well.

OPEN AIR – possible, if no direct sunlight or waterdrops on the instruments.

SOUND AMPLIFICATION – not required, unless necessitated by the venue's specifics.

DRESSING ROOMS – 3 dressing rooms, appropriately equipped (1 conductor, 1 ladies, 1 men).

UPON ARRIVAL – musicians will enter the building for rehearsal specifically as directed; please meet them immediately and/or have signs clearly posted to the stage area and/or dressing rooms.

ACOUSTICAL REHEARSAL – one- two hours, ending when concert hall doors are opened to the public.

BEVERAGE/FOOD – tea/coffee, bottled water, orange juice requested. Cheese, fruits, light food - optional.

5-MINUTE WARNING – to director, ladies, men at 5 minutes before curtain, also following intermission.

CD SALES – the orchestra can provide a supply of CDs, if the presenter will organize a person to sell.

DOUBLE BASS - if not provided by the organizer of the concert, will be brought from Moscow in a special case (substantial additional charge by airline can be expected).

PIANO NOT REQUIRED

Chamber Orchestra
KREMLIN
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RECORDINGS

on the Swiss label claves RECORDS

SHOSTAKOVICH REQUIEM
(80 min. CD 50-9115)
Chamber Symphony, Op. 110
(Quartet No. 8, arr. by R. Barshai)
Symphony for Strings, Op. 118
(Quartet No. 10 arr. by R. Barshai)
Requiem for Strings, Op. 144
(Quartet No. 15, arr. by M. Rachlevsky)

TCHAIKOVSKY, VOL. I
(67 min. CD 50-9116)
Serenade for Strings, Op. 48
Quartet No. 1, Op. 11
(arr. by M. Rachlevsky)
Elegy (in memory of I. Samarin)
Scherzo, Op. 42, No. 2
(arr. by M. Rachlevsky)

TCHAIKOVSKY, VOL. II
(72 min. CD 50-9317)
Souvenir de Florence, Op. 70
Quartet No. 3, Op. 30
(arr. by M. Rachlevsky)
Melodrama from "The Snow Maiden"

TCHAIKOVSKY, VOL. III
(75 min. CD 50-9414)
Quartet No. 2, Op. 22
Quartet in B-flat major
Suite from "The Seasons", Op. 37bis
(All works arr. by M. Rachlevsky)

ELEGY
(79 min. CD 50-9325)
A special disc commissioned by CLAVES to celebrate its 25th anniversary. A collection of miniatures by Tchaikovsky, Fibich, Grieg, Puccini, Rossini, Lekeu, Reger, Webern, Bloch, Dvorak, Barber, Borodin and Shostakovich.

MIECZYSLAV VAINBERG
(79 min. Claves CD 50-9811)
Chamber Symphony No. 1, Op. 145
Chamber Symphony No. 3, Op. 151
Chamber Symphony No. 4, Op. 153

CARL REINECKE
(68 min. Claves CD 50-2107)
Serenade for string orchestra, Op. 242
Twelve Tone Poems for string orchestra
Children's Symphony, Op. 239

RUSSIAN MOSAIC
(77 min. Claves CD 50-9909)
Compositions by Glinka (arr. by Rimsky-Korsakov), Kalinnikov, Glazunov, Rachmaninov, Akimenko, Arensky, Rebikov & two Russian folk songs

ENCORE!
(77 min. CD 50-9601)
A collection of miniatures by Sarasate, Kalinnikov, Rimsky-Korsakov, Rachmaninov, Haydn, Tchaikovsky, Puccini, Mozart, Webern, Schubert, Faure, Wieniawsky, Fibich, Rossini, Janacek and more.

SCHOENBERG STRAUSS WEBERN (79 min. CD 50-9412)
Schoenberg Verklaerte Nacht, Op. 4
Strauss Metamorphosen
Webern Langsamer Satz
(arr. by M. Rachlevsky)
Webern Five Movements, Op. 5

MIASKOVSKY
(68 min. CD 50-9415)
Sinfonietta No. 1, Op. 32, No. 2
Sinfonietta No. 2, Op. 58
Two Pieces for String Orchestra, Op. 48bis

SCHUBERT
(78 min. CD 50-9620)
Quartet in D minor, "Death and the Maiden"
Quartet in A minor, "Rosamunde"
Quartet in C minor, "Quartettsatz"
(all works arr. by M. Rachlevsky)

LAMENTO FOR STRINGS
Double CD 50-9504/5, 96 min.
Schnittke Lamento for Strings
(Quartet No. 2, arr. by M. Rachlevsky)
Shostakovich Requiem for Strings, Op. 144 (Quartet No. 15, arr. by M. Rachlevsky)
Strauss Metamorphosen
Lekeu Adagio, Op. 3

ROSSINI
(79 min. CD 50-9222)
Six Sonatas for Strings

GADE
(53 min. CD 50-9607)
Novelettes, Op. 53
Novelettes, Op. 58
Andante and Allegro
(arr. by M. Rachlevsky)

RODION SHCHEDRIN
(76 min. Claves CD 50-2207)
Carmen-Suite (after Bizet) for strings and percussion
Russian Photographs
Velichanie (Glorification)

Chamber Orchestra
KREMLIN
Misha Rachlevsky
Music Director

RECORDINGS

Live concert recordings on the orchestra's label

KREMLIN RECORDS

VIVALDI, PIAZZOLLA
VIVALDI The Four Seasons
PIAZZOLLA The Four Seasons of Buenos Aires

Misha Rachlevsky, violin
Maxim Kozlov, cello
Fyodor Stroganov, organ & harpsichord (for Vivaldi)
Vitaly Matveev, piano (for Piazzolla)

THE SEVEN LAST WORDS OF CHRIST
SOFIA GUBAIDULINA
The Seven Words
Maxim Kozlov, cello
Friedrich Lips, bayan
JOSEF HAYDN
The Seven Last Words of Christ

SCHNITTKE
Music for Strings
Concerto for Piano and Strings
Concerto Grosso No. 1 for two violins, harpsichord, prepared piano and strings

Irina Schnittke, piano
Vladislav Bezroukov, violin
Reguina Baroukova, violin
Vitaly Matveev, harpsichord and piano

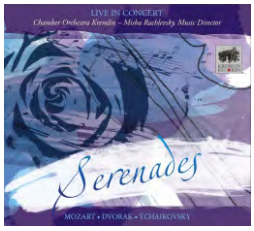
IN MEMORIAM
BARBER Adagio for strings
LEKEU Adagio
TCHAIKOVSKY Andante Funebre
MOZART Requiem, K. 626

VOTE!
(from the first "VOTE!" concert in Moscow)
MOZART Divertimento in D, K. 136
PROKOFIEV Visions Fugitives, Op. 22
SCHUBERT
Death and the Maiden, D. 810

Plus three encores and a bonus MPEG video, PC & MAC compatible

ELEGY
TCHAIKOVSKY Elegy in memory of Samarin
LEKEU Adagio FAURE Nocturne BORODIN Nocturne
GRIEG Two Elegiac Melodies, op. 34 FIBICH Poem
DVORAK Nocturne KALINNIKOV Chanson Triste
MOZART Lacrimosa (from Requiem, K. 626)
REGER Lyric Andante PUCCINI Chrisantemi
TCHAIKOVSKY Melodrama JANACEK Adagio
SCHUBERT Menuetto
Russian folk song "Luchinushka"

KREMLIN IN OVERDRIVE
TCHAIKOVSKY
Souvenir de Florence, Op. 70
MENDELSSOHN
Octet for strings
SCHUBERT
Quartettsatz



SERENADES
MOZART
Eine Kleine Nachtmusik, K. 525
DVORAK
Serenade for Strings in E minor, Op. 22
TCHAIKOVSKY
Serenade for Strings, Op. 48

ENCORES!
From the bottomless well of Chamber Orchestra Kremlin's encores, recorded at various concerts.

KREMLIN GOES FOR BAROQUE
VIVALDI The Four Seasons
Misha Rachlevsky, violin
Maxim Kozlov, cello
Fyodor Stroganov, harpsichord, organ

BACH Brandenburg Concerto No. 3

HANDEL Concerto Grosso Op. 6, No. 6

ASTOR PIAZZOLLA / TANGO NUEVO
Tango ballet
Tanguedia III
Tango del Diablo
Oblivion
Four for Tango
Marrón y Azul
Melodia en La Menor
Lebertango
Las Cuatro Estaciones Porteñas

www.KremlinOnTour.com

LIVE DISC

COMMENTS & REVIEWS

Fairfield, IA, Fairfield Arts and Convention Center. October 6, 2015
I have received phone calls, emails and comments from attendees. The feedback for the performance was excellent**.** ***(Rustin Lippincott, Executive Director; Fairfield Arts & Convention Center; Sondheim Center for the Performing Arts).***

Ames, IA. Iowa State University. October 8, 2015
A huge thank you to Maestro Rachlevsky and Chamber Orchestra Kremlin! Everything went very well from our perspective and all the feedback we have received has been very positive.

It was so special to have our local choirs involved and we appreciate all the extra coordination and efforts it took to make that happen. In addition to the fabulous musical moments the ensemble gave us, they also created some new friendships as our donors and students loved the interactions they had. Everyone was so gracious and passionate about the orchestra and their music – it was all quite contagious in a very good way!

Our audience particularly loved the 'Russian roulette' (as COK musicians labeled it) of having someone in the audience call on an orchestra member for a featured encore. So fresh and fun, everything about COK encourages the vibrancy of classical music for new generations with the quality playing and communication that keeps audiences of all ages coming back.

Thanks again to all of Chamber Orchestra Kremlin for a fantastic evening. ***(Sara Compton, Outreach Coordinator, Iowa State Center).***

Charleston, WV. Chamber Music Society of Charleston. October 10, 2015
Dvorak's five movement Serenade for Strings, Op. 22 might be the gold standard of 19th century compositions for string orchestra (with all due respect to Tchaikovsky, who wrote a great one). Rachlevsky's probing account of the piece featured clarion details including elegant lines, gorgeous tone and apt pacing of the form. ***(Charleston Gazette Mail)***

Gambier, OH. Kenyon College. October 11, 2015
The concert was very positive from our perspective. The ensemble played wonderfully, with a high level of both precision and expression. Our audience, though disappointingly on the small side, was enthusiastic, engaged, and appreciative. We liked the opportunity to select our program from such a wide range of choices, and felt that we chose the program that gave a nice range of historical styles and composers. The high quality of musicianship that was on display. We were pleased to have Chamber Orchestra Kremlin perform on our campus. A real treat! ***(Ted Buehrer, Chair of the Department of Music)***.

Springfield, OH. Wittenberg University. October 13, 2015
The Chamber Orchestra Kremlin presented a fabulous concert. Thank you for making it possible**.** ***(Nuggie I. Libecap, Series Coordinator, Chair, Department of Theater and Dance)***

Pittsburg, KS. Pittsburg State University. October 16, 2015
The concert was a huge success. The orchestra played magnificently, and the audience was totally engaged from beginning to end. We had what I think was a very nice time at the party afterwards, and I think that everyone enjoyed being here! (***Susan Marchant, Professor and Chair; Department of Music)***

Quincy, IL. Quincy Civic Music Association. October 17, 2015
Quincy had an incredible concert Oct. 15 with the Chamber Orchestra Kremlin at Salem Church.
I had the pleasure of hearing one of the best chamber orchestras I have ever heard. I spoke with another concert-goer, and he told me he literally cried during the opening number. It was that beautiful. ***The Herald-Whig***

I thoroughly enjoyed the concert, and especially the chance to hear recent music which might not have impressed me in a recording; the visual experience of the orchestra and conductor helped me to appreciate new music. I said to a friend, half jokingly but with some truth: am beginning to like 20th century music more than 19th century. • The audience as a whole seemed pleased and impressed. ***(Mowbray Allan, Chair, Artistic Committee).***

West Plains, MO. West Plains Council on the Arts. October 18, 2015
Everything went very well. Our audience absolutely loved the concert, and we were very impressed ourselves, too. One audience member wrote an email to thank us, calling the event "magnificent".

I hope the orchestra had a good trip back to Russia. Best wishes to you**.** ***(Jennifer (Davidson) Moore, Coordinator of Theater and Events, Missouri State University-West Plains)***

Chamber Orchestra
KREMLIN
Misha Rachlevsky
Music Director

REVIEWS

From recent seasons

The Washington Post

Chamber Orchestra Kremlin plays at George Mason — ***George Mason University, Fairfax VA***

From work to work, Rachlevsky drew from his players gleaming tone quality, finely nuanced timbres, carefully shaded textures and focused ensemble coordination... But the Shostakovich really caught my attention. The vitality and expressiveness the players spontaneously poured into this work made it the jewel of the day. While dirgelike solemnity underscored all five movements — even the allegretto's shimmering waltz — it most clearly penetrated the thematically related opening and closing largos. Yet the aura of gloom also vibrated through the modal harmonies of the Russian folk-song-tinged allegro with its interspersed outbursts of angry down-bows. It also underlay the second largo with a beautifully pensive solo by an unidentified cellist.

The Miami Herald

Chamber Orchestra Kremlin offers an evening of polish and emotion — ***Arsht Center for the Perf. Arts, Miami FL***

Chamber Orchestra Kremlin offered a strong display of Russian string playing in a rather short program Wednesday night at the Adrienne Arsht Center for the Performing Arts. This youthful, well-drilled group exhibited smooth precision and lovely, caressing tone in works of Elgar, Schoenberg and Tchaikovsky under the direction of founder Misha Rachlevsky.

Elgar's unabashedly sentimental Serenade for Strings in E minor was played in a lighter, more fluid manner than the overtly pastoral approach of many British ensembles. The lyrical line of the moving Larghetto soared effortlessly, the music singing with unforced eloquence.

The evening's best performance went to the program's most significant work — Schoenberg's Verklärte Nacht (Transfigured Night). Conceived in 1899 as a string sextet, the work was later rescored for large string orchestral forces, and Rachlevsky's 15-member ensemble is closer to the work's chamber origins, a definite advantage. This is ultra-romantic music at fever pitch from the father of atonality. The Moscow-based players delivered an intense performance imbued with heightened emotion, lush, vibrant sonorities and flawless intonation.

Rachlevsky shaped the performance splendidly with its big, dramatic outbursts given maximum impact. At the work's conclusion, the final soft tones seemed to fade away. This was a thoughtfully conceived, musically vital realization of one of the seminal works of the string repertoire.

Tchaikovsky's Serenade for Strings seems to be an inevitable score for any concert by a Russian string ensemble. ... The audience that had applauded the Schoenberg politely went wild over this crowd pleaser. Rachlevsky chose three encores: a fiery transcription of Rimsky-Korsakov's Flight of the Bumble Bee, impressively articulated at a fierce clip, and contrasting works by Astor Piazzolla — the sultry Melody in A minor and bristling Libertango.

the Charleston Gazette

Russians with bows instead of hockey sticks just as good — ***Christ Church United Methodist, Charleston WV***

It may only seem that Russian babies, after they have drawn their first few breaths, are offered their choice of either the piano, a string instrument or a pair of skates and a hockey stick. And then they start to practice.

The type of zestful, to-the-manor-born performance the very youthful Chamber Orchestra Kremlin gave of Tchaikovsky's Serenade in C Major for String Orchestra Saturday night suggested that might be the case... The Muscovites made the fast movements sumptuous and sunlit, while turning the slow movement, Elegy, slightly toward darkness. The ample inner part writing for violas and second violins, something at which Mozart excelled, was gorgeously played.

This was the ensemble's third concert in Charleston for the Charleston Chamber Music Society.

{The Rogovoy Report}

Chamber Orchestra Kremlin, Close Encounters With Music — ***Mahaiwe Perf. Arts Center, Great Barrington MA***

On a day with the feel of and surrounded by scenery outside that may have reminded the musicians of a snowy winter's day back home, the Chamber Orchestra Kremlin under the direction of Misha Rachlevsky helped usher in the 20th anniversary season of the Close Encounters with Music series at the Mahaiwe Performing Arts Center on Sunday with a stirring, eclectic concert that ranged from the light lyricism of Elgar to the stormy angst of Shostakovich, with detours in Boccherini, Dvorak and a smidgen of Bach.

After dispensing with Edward Elgar's Serenade in E minor for String Orchestra, Op. 20 (1892), the 16 or so apparently 20-something musicians under the steady hand of music director Rachlevsky, conducting from memory without a score the pleasant diversion, the group sunk its teeth into the program's backbone, Dmitri Shostakovich's Chamber Symphony, Op. 110 (1960).. The effect was overwhelming, and the players rose to the challenge.

The Oakwood Register

Vanguard Concerts turned 50 this year. … — ***Dayton Art Institute, Dayton OH***

To open its banner year, Elana chose the return of a great favorite, Chamber Orchestra Kremlin, for their fourth appearance. The ensemble is unique. A noted maestro and chamber music pedagogue, Misha Rachlevsky assembled a group of 17 of the finest musicians available. They make extensive tours in Russia, Europe, the USA and Asia. He demands and receives virtuoso playing from his young charges.